

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Lent Term begins Thursday, January 6. Entrance Examination  
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Prospectus, Entry Forms, and all information may be obtained from  
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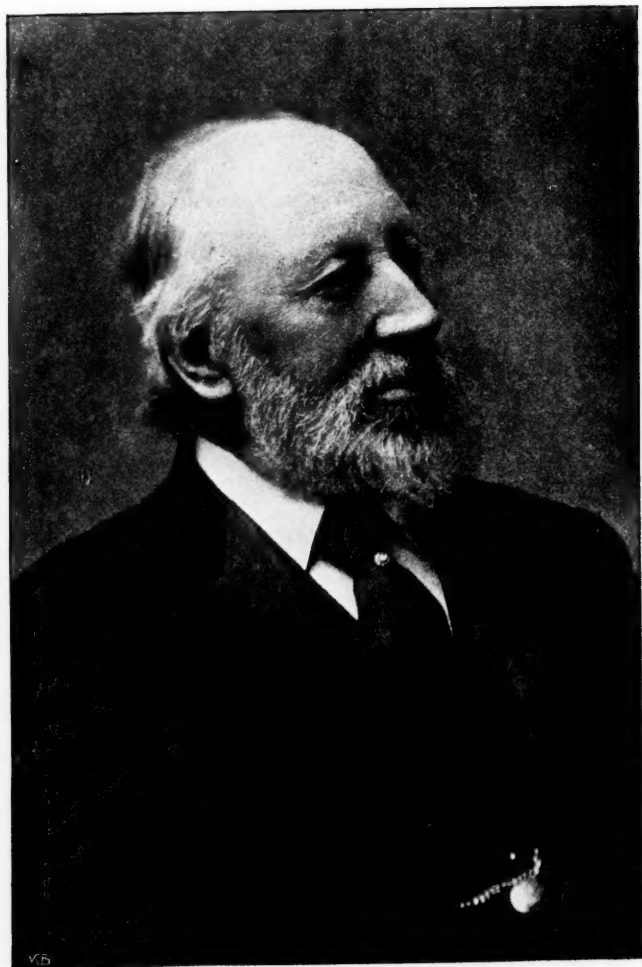
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## LOCAL CENTRE EXAMINATIONS.

Last day for receiving applications, January 24, 1898.

See Syllabus A.

## LOCAL SCHOOL EXAMINATIONS.

These Examinations, arranged in circuits, will be held during the periods (a) March-April, (b) June-July, (c) October-November.

See Syllabus B.

The Board has decided to offer for competition Two Exhibitions every year, until further notice, one for the R.A.M. and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898. Copies of either Syllabus will be sent Post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

*With this Number are presented gratis Extra Supplements, consisting of an Anthem, entitled, "There is a green hill far away," by Charles Gounod; and a Portrait of Mr. Walter Macfarren, specially taken for this paper by Mr. J. Caswall Smith.*

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1898.

1898.

LET Wordsworth strike the note of the present hour:

From low to high doth dissolution climb,  
And sink from high to low, along a scale  
Of awful notes, whose concord shall not fail;  
A musical but melancholy chime,  
Which they can hear who meddle not with crime,  
Nor avarice, nor over-anxious care.  
Truth fails not; but her outward forms that bear  
The longest date do melt like frosty rime,  
That in the morning whitened hill and plain  
And is no more; drop like the tower sublime  
Of yesterday, which royally did wear  
His crown of weeds, but could not even sustain  
Some casual shout that broke the silent air,  
Or the unimaginable touch of Time,

Usually at this season we speak of the departed year, its changes, pleasures, and sorrows, and of the chances which the young successor brings in the scarce-opened wallet that may be big with fate. But just as we pay small regard to the faint wind that goes in advance of the tempest and are all eyes for the sombre threatening it heralds, so, now, the change from Old Year to New is absorbed in the mightier interest of the lapse from one century to another which has come within an easily measurable distance. There is a fascination in the moment that closes the greater division of time and opens up another such as compels us to anticipate it—to wrench it from the future and make it part of our mental present. But whether we have heart to do this or not, it is certain that we shall see little more of the nineteenth century, and that, for all practical purposes, we may at once begin upon its history and its lessons; doing this not without awe in presence of a retrospect which embraces the most eventful, the most wonderful period in the world's recorded history. "That which is nearest us touches us most," and we know that the vanished peoples of former centuries believed themselves to be living in the very crisis of earthly fortunes. But their age of half-development and slow progress is as nothing to the large achievement and lightning advance of our own day.

When the changes in music during the nineteenth century come to be written, and considered at a proper distance from their passion and turmoil, it will appear that they are significant indeed. Of musical truth it may specially be said, in the words of the Lake poet, that its outward and ancient forms "do melt like frosty rime, that in the morning whitened hill and plain and is no more." The historian, addressing himself to this kind of human effort, will find his hands full of change marking real advance, and other change big with degeneracy—a complex web in which good and evil are so knotted together that only keen discernment and patient handling can disconnect them. But, says our poet-seer, "Truth fails not," and with that assurance we may calmly enter upon, not only the New Year, but the new century when it comes. "Truth fails not." The history of music confirms our trust in the saying. Truth has never failed. It may have passed behind a cloud of error and been momentarily obscured, like the sun of an April day, only to shine out again in undiminished lustre. Nothing untrue can retain its hold upon music, with which only whatsoever things are pure have real affinity. Let us take renewed faith in this as a New Year's Gift and as the best preparation for whatever lies beyond; as an assurance, moreover, that no "casual shout," no "unimaginable touch of Time" will ever bring down the tower of our art; which wears, not a crown of weeds, but an unfading crown of glory.

J. B.

## MR. WALTER MACFARREN.

To be the *doyen* professor at the Royal Academy of Music and to bear an honoured name in English music are no slight claims to distinction. But the man who can also point to a long life well and truly spent in the cause of art, deserves "honourable mention," if not a place on the roll of fame. Such an one is Mr. Walter Macfarren, who has kindly given us an opportunity of recording some of the incidents of his interesting and successful career.

Walter Cecil Macfarren was born on August 28, 1826, at 24, Villiers Street, Strand, in the same house where, thirteen years before, his distinguished brother, Sir George Alexander Macfarren, drew his first breath. His father, George Macfarren, has been described as a "dancing-master, dramatic author, and journalist." In the last-named capacity he was editor of the *Musical World*, and, in addition to being passionately fond of music, he was a fair violinist. Walter Macfarren's earliest recollections are in connection with an ill-fated theatrical venture of his father's. The elder Macfarren had taken the Tottenham Theatre, afterwards so well known as the Prince of Wales's Theatre, which he named the Queen's Theatre, and which he opened with a stage performance of Handel's "Acis and Galatea," with additional accompaniments by Cipriani Potter. Walter Macfarren, then four years old, distinctly remembers "Where shall I seek?" as sung by James Bennett in the above serenata, and by his incessant humming of the air gave the earliest proof of the possession of a musical ear. This theatrical speculation brought disaster to the family, and, to his honour be it said, G. A. Macfarren, just fresh from the Academy, voluntarily exiled himself to the Isle of Man as music teacher in a large school in order to help support his impoverished kinsfolk in London.

In his tenderest years, therefore, Walter Macfarren had to begin earning, or part-earning, his living. At the age of nine (in 1836) he became a chorister at Westminster Abbey under James Turl, then the organist. He led a very hard life. The "powers that be" believed in the use of the ferule. On one occasion young Macfarren received sixty strokes, and upon a remonstrance being made as to the severity of the punishment whereby he had been beaten "black and blue," he was consoled by the remark that the next time he would be beaten "all the colours of the rainbow"! The choristers were absolutely uncared for. Their education, such as it was, had to be picked up at odd half-hours at any little school to which their parents chose to send them. There were ten choristers, five on each side of the choir. Amongst the vicars choral at that time were Richard Lloyd, the father of Mr. Edward Lloyd, and J. W. Hobbs, the father-in-law of Mr. W. H. Cummings. A great event of the

year was when, at Christmas-time, "little Johnny Hobbs," as he was called, sang "Comfort ye"; but as the singer happened to be fashioned Zacchæus-like, he was exalted on a box in order to be seen above the choir stalls. The services were disgracefully rendered. There were supposed to be three men on each side, but very often the service was sung with only an alto on one side and a bass on the other! Two minor canons, whom we will designate the Rev. Mr. Adagio and the Rev. Mr. Presto, took a month's duty in turn. The former, who intoned *very* slowly, not only lengthened the service by twenty minutes, but in the winter time was looked upon by the boys as a thorough-going Barabbas. The choristers' perquisites were the unused candles, which, at the last Amen, they immediately blew out and pocketed; but when the Rev. Mr. Adagio was on duty the game was not worth the candle. As a Westminster Abbey boy, young Macfarren sang at the Queen's Coronation, when he was in the orchestra from before 8 a.m. till 3.30 p.m. His salary was £16 *per annum*, of which the organist took half; but being a solo boy he frequently received tips from regular worshippers at the Abbey, one of whom—the great Sir Robert Peel—gave him half-a-crown, accompanied by a few kindly words of interesting appreciation of the boy. Another source of income was that derived from frequent singings at City dinners, at which the organist also took a moiety of the fees. His voice never broke, but, like Mr. Edward Lloyd's, it gradually became lower.

When he left the Abbey, Walter Macfarren's career in life had not been decided upon. He had shown some facility with his pencil, and further followed this pursuit by entering (in 1840) the drawing academy kept by George Foggo, in Leicester Square, on the site of the Empire Theatre. His artistic ambitions were such that he "had an idea" of contributing to the early numbers of *Punch*! and had an introduction to Henry Mayhew with this view, but nothing came of it. At this time he sang in the choir at the Sunday services at King's College, one of his colleagues being W. H. Monk, then an amateur in music. Foggo and his academy were, however, soon given up, and young Macfarren, then fifteen, took up commerce by accepting a situation as salesman and to "try the pianos" at the music-shop of Wright, now Potts and Co., at Brighton. He only followed these commercial pursuits for three months, but during that time he accompanied Adelaide Kemble, when she called at the shop to try over something new. When he returned to London his brother George, who had terminated his Isle of Man engagement, said to him: "You seem to be very unsettled. What are you going to do? If you decide to go in for music I can help you"; and he did to the extent of paying the fees of his brother Walter at the Royal Academy of Music.

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Walter Macfarren entered the Royal Academy of Music as a student on October 14, 1842. But he had previously made a curious public appearance there in a feminine capacity. His brother Basil, who died young,

assisted as a student in the year 1837 at a "musical farce costume-concert." As it was considered highly improper for any of the girl students to take part, some younger brothers of the sterner sex were requisitioned to

Handwritten musical score for a song. The lyrics are in German and appear to be a parody of a well-known song. The score is written on three systems of staves, with a vocal line and a piano accompaniment. The handwriting is in ink and is somewhat cursive.

Gest auf den Jugendfreund des  
 Kindes, der die Lust des Lebens,  
 O Kind, so fest dich hier gemauert  
 die Freuden sind vergeblich

London 9. gt. July 1844

An Walter Carl Macfarren jr.  
 freundlichen Andenken

Alte Mendelssohn-Schule

represent the female characters. Accordingly, Walter Macfarren, attired in his sister's frock, made his first appearance at the Royal Academy of Music as a girl! "Signora Pastarale" was the designation bestowed upon him; and he well remembers that after

the performance, at a supper served in the boys' schoolroom, the Rev. W. W. Cazalet proposed the health of the ladies, to which Master Walter Macfarren, the only "lady" present, did not respond.

At the Academy, Walter Macfarren was a

pupil of W. H. Holmes, his brother G. A. Macfarren, and Cipriani Potter. The last-named was a very remarkable man, broad-minded and unfossilised even in his old age. When he was seventy-eight, and within a few weeks of his death, he played, with his old pupil Macfarren, duets by Schumann and Brahms, with all the enthusiasm of a youthful admirer, till two o'clock in the morning. Potter, if not exactly a pupil, was fortunate enough to receive various hints from Beethoven. Here are two Beethoven stories, as told to Mr. Macfarren by Potter. One day Potter called at the great man's lodgings when, through the partly opened door, he heard Beethoven practising on a pianoforte horribly out of tune. The English musician stood listening for twenty minutes, and when he entered the room Beethoven sharply said: "I believe that you have been listening to me playing. If ever you do that again I won't look at any more of your scores." On another occasion Potter dined with Beethoven. The soup was duly placed before the composer of the "Choral Symphony," but when he raised the lid of the tureen an aroma of a somewhat objectionable nature reached his olfactory nerves. Beethoven angrily called his housekeeper, and lifting the table cloth, he shot the whole contents of the tureen across the table.

It may perhaps be convenient at this point to complete Mr. Macfarren's record at the Royal Academy of Music. During his studentship he composed a Trio in C minor, which was first performed at an Academy concert, April 20, 1844, and, in the following year, an overture entitled "Blue Beard," on which occasion his very dear friend and subsequent colleague, Prosper Sainton, led the band. His first public appearance as a pianist took place during his student days, at Chappell's Rooms, in 1843, when he played with W. H. Holmes, his master, Mozart's Duet in F. On January 1, 1846, Mr. Macfarren was appointed an assistant professor of the pianoforte at the Academy, and two years later to a full professorship. He has therefore been teaching at Tenterden Street for fifty-two years! It would be impossible to name even the best of his distinguished pupils during that long period; some of them are now esteemed colleagues with him in the Academy professoriate. Suffice it to say that seventy-four of his pupils have obtained scholarships and memorial prizes at his old *Alma Mater*. In 1870 he was elected upon the committee of the Academy, a position he still holds; he was also a Director from 1876 to 1889. In 1873, in succession to John Hullah, he was appointed conductor of the choir and orchestra, which office failing eyesight compelled him to resign in 1880. On the death of his brother, Sir G. A. Macfarren, in 1887, an influential section of the committee desired him to offer himself for the office of Principal

of the Academy; but this he declined, and threw all his influence into furthering the election of Dr. (now Sir Alexander) Mackenzie, who was subsequently elected. In 1896, on the attainment of his Jubilee, Mr. Macfarren was the gratified recipient of many gifts and addresses from past and present pupils. His colleagues at Tenterden Street gave a dinner in his honour, when they presented him with an address, duly signed by nearly all his fellow workers at the Academy. We may, perhaps, be allowed to mention the fact that this address was drawn up by Sir Alexander Mackenzie; it is hardly necessary to say that it is amongst Mr. Macfarren's most precious treasures.

The other events of Mr. Macfarren's long and industrious life may be briefly chronicled. One of his earliest pupils was his much lamented friend Henry Charles Banister, who so recently and so suddenly has been called to his rest. Their friendship began in 1843, when Macfarren, then aged sixteen, believes he gave Banister his first lesson, the place being his (Macfarren's) bedroom. A game of ball was more to the minds of these two boys; but when the ball went through the window-pane the lesson was resumed with painstaking earnestness. At that time Walter resided with his brother George in the upper part of the house situated at the south-west corner of Berners Street and Oxford Street. For two years (1848-50) Mr. Macfarren was organist at Harrow School. But he had not a single pupil there. A Harrow boy who went in for the study of music in those days would have been looked upon as a veritable milksop. The late Dean Vaughan was at that time head-master and showed his appreciation of his organist's work in the following testimonial:

Harrow, Nov. 12, 1850.

I certify that Mr. Walter Cecil Macfarren has been for about two years organist of the Harrow School Chapel, and that during that time he has been regular in his attendance, obliging in his attention to my requests, and proved by his performances to possess eminent talent as an instrumental musician.

CHAS. J. VAUGHAN, D.D.  
Head Master of Harrow.

In December, 1850, and in January of the following year, Mr. Macfarren went on a concert tour with Arabella Goddard and other artists. At Brighton they once had an audience of seventeen in the afternoon and thirty-five in the evening, with the result that they probably wished themselves at "Home, sweet home," Thalberg's arrangement of which was in the pianist's *répertoire*. For twenty-one years, from 1854, Mr. Macfarren gave chamber concerts annually, in which he was assisted by some of the first artists of the day; and in 1882 he gave a series of orchestral concerts in St. James's Hall, the whole of which he conducted entirely from memory, the soloists being Joachim, Sainton, and Piatti. Since 1880 he has given many musical lectures with

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much acceptance in various parts of the country, including thirty discourses delivered at the Royal Academy of Music.

Mr. Macfarren has been a prolific composer. His compositions include a symphony, 10 overtures, 2 trios, 2 sonatas for pianoforte and violin, and 1 for pianoforte and violoncello. For pianoforte: 1 concerto, 1 concertstück, 24 studies, 40 preludes, and upwards of 100 other works for the instrument. To this record of activity must be added 3 services, 36 part-songs and madrigals, and about 40 or 50 songs, sacred and secular. His compositions have been played at the Philharmonic Society's concerts, the Crystal Palace concerts, and at the leading provincial musical festivals. He has been the reviewer of music and musical literature on the staff of the *Queen* from 1862 to the present time. He has edited Beethoven's Pianoforte Sonatas, Mozart's and Sterndale Bennett's Pianoforte works, the Popular Classics, which have now reached 216 numbers; he is also the author of a comprehensive Pianoforte Method and of the widely-known "Scale and Arpeggio Manual."

Mr. Macfarren is so widely and favourably known as the composer of such popular part-songs as "You stole my love" and the "Hunting Song" ("Up, up, ye dames") that special reference may be made to his incursion into this region of musical composition. Veteran readers of THE MUSICAL TIMES who possess the volume for the year 1850 will find in that year Mr. J. Alfred Novello offered £100—eight guineas "premium" per month—in prizes for contributions to "Novello's Part-Song Book." The initial result is thus recorded in these columns of July 1, 1850, page 27:

#### NOVELLO'S PART-SONG BOOK.

Published on the 15th of each Month.—Price 1s.

*Award of the First Prize.*—Our First Prize of Eight Guineas has been awarded to the music adapted to the stanzas "Harvest Song," and sent in for competition inscribed with the motto—

"Go, little book, from this my solitude

I cast thee on the waters—go thy ways!

And if, as I believe, thy vein be good,

The World will find thee after many days."

On opening the sealed letter similarly inscribed, the successful composer was found to be WALTER CECIL MACFARREN, 38, Albert Street, Mornington-crescent. The successful Part-Song will be printed on the 15th July. There were 58 candidate compositions, many of them of great merit.

The adjudicator was the then editor of the series, Dr. E. G. Monk, who, after the first award, was joined by John Hullah. Walter Cecil Macfarren not only obtained the first prize (the words were by Mrs. Newton Crosland), but also a similar distinction in the following month. But Mr. Novello said that this dual success would not do, so the prize was given to Elizabeth Stirling for her setting of "All among the barley." However, nothing daunted, Walter Macfarren again competed for the third "first prize" and got it! This was

awarded to him; but the publisher told him that he must not compete again. The story of the composition of "You stole my love" may best be told in the composer's own words.

"The production of my most popular four-part song, 'You stole my love,' thirty years ago, was almost like a fluke, and is worth recounting. The late Mr. Henry Littleton (Novello and Co.) commissioned me to set to music as part-songs four poems by Mrs. Cowden Clarke, entitled 'Spring,' 'Summer,' 'Autumn,' and 'Winter.' When I delivered them to him, and the question of terms arose, he said, 'Well, write two others, making up a set of six, and I will give you so much more.' Mr. Littleton, being asked by me about the words, and being anxious to lose no time in publishing the songs, at once took down an old book from his shelves, saying, 'Here, take this; you'll find some words there.' The book was Percy's 'Reliques,' from which I extracted the quaint words of 'You stole my love,' written by Anthony Munday, 1553, and 'Dainty love,' both of which were composed and written down before I went to bed that night, or rather at two o'clock in the morning. 'You stole my love' was taken up by Henry Leslie, whose choir first sang it on February 18, 1869, and many times afterwards, always with success and generally with an encore. I well remember," Mr. Macfarren laughingly says, "the actual first performance of that part-song. It formed an illustration of one of a series of lectures given by my brother George at the London Institution, in February, 1868, on 'The secular music of England from the earliest to the present time,' when it was sung by an amateur choir of ladies and gentlemen conducted by Mr. Joseph Heming, a jeweller, who was the virtual founder of Henry Leslie's choir." Old Academy students, like the present writer, will well remember Mr. Macfarren's enthusiastic *prestissimo* when conducting this part-song some twenty years ago in Tenterden Street.

The subject of our sketch is often taken to be a Scotchman, by reason of the "Mac" in his name; but he can lay no claim to that nationality. Once, at a Scotch banquet, he felt much aggrieved at finding his "Highland War Song," for male voices, set down in the programme as "Traditional!"

We must now, though more briefly than we could wish, refer to a few of the interesting persons with whom Mr. Walter Macfarren has been brought into contact. And in this connection the place of honour must be accorded to Mendelssohn, who treated him "like a brother." Walter Macfarren was a boy of fifteen when, in 1842, he was introduced to Mendelssohn. The composer, knowing that he was a brother of George Macfarren, took a kindly interest in the boy, and asked him if he would like to hear his (Mendelssohn's) "Scotch" Symphony, which was to be first performed at the approaching Philharmonic concert. The boy replied

that he had no ticket, whereupon Mendelssohn wrote upon one of his cards a request for his admission to the rehearsal. Mr. Macfarren well remembers the infinite pains Mendelssohn took on that preparative occasion, and his kindly, courteous bearing towards the gentlemen of the orchestra. In that skittish passage in the last movement of the "Scotch" Symphony where the flute and the oboe chase one another, Mendelssohn, not being satisfied with the rendering, rushed up to Ribas and Grattan Cooke, the flautist and oboeist, and, placing himself between them, patiently waited till they obtained the effects he, as patiently, indicated to the players as he sat beside them. "Infinite pains!" How much there is in the full meaning of these words as exemplified by Mendelssohn throughout the whole of his life-work!

Mr. Macfarren remembers more than one instance of Mendelssohn's skill in extemporization. On June 15, 1844, at Erat's Harp Saloon, 23, Berners Street, the Society of British Musicians invited Mendelssohn to a private performance of works by English composers. Mendelssohn, who was most kindly received, spontaneously extemporized upon themes from a trio by C. E. Horsley, a song by G. A. Macfarren, and a glee by James Calkin, in a very remarkable manner, winding up with an impromptu fugue on the three subjects. Mr. Macfarren had asked Mendelssohn to contribute to his album, but owing to the incessant claims upon his time during his visit to London, there was some delay in the request being granted. But one day he happened to meet Mendelssohn in Cramer's music shop, when the composer of the "Scotch" Symphony, laying his hand affectionately on his young friend's shoulder, said: "You think that I have forgotten your album, but it is not so. Send it to me to-night, and I will write something in it." The next day the album was returned enriched with a charming little original song, which, by Mr. Macfarren's permission, we reproduce in *fac-simile* on page 11 of the present number.

When Professor Joachim, as a boy of thirteen, first came to England, Walter Macfarren, five years his senior, used to play his accompaniments at concerts and parties. In the album above referred to the eminent violinist contributed, in 1844, part of the cadenza he then played in Beethoven's Violin Concerto, and, in 1862, in the same book, he wrote a much more elaborate cadenza, thus showing how much his powers had matured in the eighteen years' interval. Mr. Macfarren's first meeting with the late Charles Hallé gave rise to an amusing incident. It was in 1848, when Hallé first settled in London. Sterndale Bennett, a dear and valued friend of Mr. Macfarren's, gave a party at his house, 15, Russell Place, Fitzroy Square. Walter Macfarren, who was always on the *qui vive* for any new pianoforte compositions, was present and

played Chopin's "Scherzo in B flat minor," then a novelty. During the evening Hallé was announced, and on being asked to play he said: "I will give you something that you are sure not to have heard before"; and, sitting down at the keyboard, he dashed off Chopin's Scherzo in B flat minor! "Oh!" said Bennett, "you must not think that we are such benighted people; that was played on this very piano only two hours ago by my young friend here, Walter Macfarren!"

"Can you tell us anything about J. W. Davison?" we ask Mr. Macfarren; the Mr. Davison who, we need scarcely remind our readers, exercised for many years such power in English musical life by reason of his position as the trenchant and distinguished musical critic of *The Times*. "I knew J. W. Davison most intimately," replies Mr. Macfarren. "He resided about 1843-45 over a bootmaker's shop, No. 1, Berners Street, which is now absorbed of in the great No. 1, the fame of which is known throughout the civilised world. There 'J. W. D.' received at his 'Matinées d'Invitation' all the musical notabilities of the day; and there I passed many an hour with him in interesting talk and pianoforte duelling, playing, and, let me add, in the less profitable occupation of smoking cigars. J. W. Davison to his eternal honour be it recorded, throughout his career as musical critic of *The Times* upwards of 25 years, and many other periodicals, and as proprietor of the *Musical World* and the *Musical Examiner*, strenuously supported all that was best and noblest in musical art, and especially advocated the claims of English musicians to consideration. Personally I owe him a great deal to 'J. W. D.' for he stimulated and encouraged me from the dawn of my career when I remember that when I was a boy he gave me Mendelssohn's 'Barcarolle in A' to learn by heart, and I still cherish the copy with his inscription upon it. This was in 1841; and I believe his last contribution to *The Times*, in the month of August, 1880, was a sympathetic notice of my Symphony in B flat, performed at the Promenade Concerts at Covent Garden under the direction of Mr. F. H. Cowen." Mr. Macfarren can tell many stories of the remarkable "J. W. D.," who was noted for his unpunctuality at dinner parties. Unlike Charles Lamb—who made up for coming late to his office by leaving early—Davison arrived late and stayed late. Sometimes he failed to appear at all. Once Mr. Macfarren gave a dinner to a few friends at the Arts Club, of which he has long been a member and is now on the committee. The guests included Mr. Santley and Mr. Joseph Bennett. After waiting a long time, where the dinner was spoilt, it became known that the cause of the delay was the non-appearance of "J. W. D." "Oh," said Mr. Bennett, "I left Davison fast asleep at his brother's lodgings; he won't wake up till to-morrow morning." Davison was a most brilliant conversationalist



an attribute which was not without its drawbacks at a dinner party, because the courses were greatly prolonged by his volubility, and "J. W. D." would never allow the servant to remove his plate until he had partaken of its contents. At a similar function some years ago (the incident is not related by Mr. Macfarren), Mr. Davison arrived an hour late and stayed on till 2 a.m. He talked so much after dinner that his cigar was constantly going out. The consequent frequent lighting up of the fragrant weed attracted the attention of Wilhelmj, the violinist, one of the guests, who, in the small hours of morning, said to the musical critic of *The Times*: "Mr. Davison, you do smoke more matches than cigars!"

In conversation with Mr. Macfarren it is difficult to realise that he is in his seventy-second year. Many a man half his age might envy his vigour and enthusiasm. The amount of work he gets through is quite extraordinary—in fact, work is to him the elixir of life. He has a buoyant, sunny disposition, and, musician-like, he keenly enjoys a joke. He is *au fait* at telling a story, and his bright, hearty laugh is as highly contagious. His memory for music, men, and events is really remarkable. The various testimonials, gifts, and photographs which adorn his house in Osnaburgh Terrace, Regent's Park, where he has resided for upwards of thirty years, testify to the high esteem in which he is held by his friends and numberless pupils. May he be spared many more years to enjoy the blessings of health and happiness, and the strength to continue carrying on those important duties, the discharge of which has brought him so much distinction during his long professional career. And when life's shadows fall around him, may he abundantly experience the fulfilment of the promise, "at evening-time it shall be light."

#### FROM MY STUDY.

I HAVE lately come into possession of numerous autograph letters addressed by Mr. Alfred Bunn to Charles Westmacott. As these were written more than sixty years ago, and as the persons connected with them have left the stage of life, the documents fairly belong to history, and may be dealt with as late antiquities. Bunn here comes forward in a capacity which to many will be new. As an impresario to a friend a poet—above all, perhaps, as the genius has long discovered "hollow hearts that wear a mask"—he is familiar to the reading public. But few know him in his capacity as a society journalist—a picker-up of social news and a chronicler of the same to the scandal-loving newspapers of the day. The journal with which he chiefly had dealings was a Sunday sheet called the *Age*, conducted by Westmacott. This gentleman made a considerable figure in his time among those who stood with

him on the borders of literature. Collectors of Cruickshankiana remember him as the author of "Points of Misery," a book projected by Robert Cruickshank in emulation of his brother George's "Points of Humour." He also supplied the letterpress of the "English Spy," now a rare and costly work—costly because of Robert Cruickshank's excellent coloured plates containing portraits of men and women prominent in society. Another effusion from the same pen is "Fitz-Alleyn of Berkeley," in which the relations of the notorious Colonel Berkeley (afterwards Earl Fitzhardinge) and Miss Foote, the actress, are set forth in a vein of strong sympathy with the lady. At the time of the Bunn letters, Westmacott was editor of both the *Argus* and the *Age*. It was chiefly for the Sunday paper that the "poet" worked. There he spread himself at large, supplying political leaders, lyrics, reviews, impromptus—anything, in fact, that Westmacott could be induced to take. This necessitated frequent correspondence, which Westmacott, on his side, carefully preserved.

The letters are rather oppressive in their atmosphere of secrecy. "Private," or "Private and confidential," appears upon nearly all of them, while the contents of many betray anxiety for the suppression of the writer's name in connection with the intelligence supplied. This can easily be understood, in view of Bunn's position, where it was dangerous to make enemies. Moreover, these documents reveal something of the inner working of the journalistic machine in the very early thirties. The second in the collection, for example, runs thus:

"Mon ami,—Mrs. Braham is very anxious for the literary fame of Miss Hamilton (a daughter of Sir Ralph Hamilton), who has just written a novel called 'What a World it is!' and you will be gratifying her beyond measure if you will insert the enclosed, to-morrow, in the best place your room (space) will permit. You seem to have made a hit with the ladies at the 'Grange,' and I told Mrs. Braham you were such a good-natured fellow that I was sure you would do it. Here's a good joke for your 'Theatricals'!"—Unfortunately, Westmacott in this case, as in many others, cut out the joke as "copy." To enjoy it one must search the files of the *Age*.

Bunn often appealed to the editor as a good-natured fellow. Here is another case, mixed up with a forcible reference to Paganini:

"I want to get a second edition for my old friend, Reynolds, and as the enclosed is very applicable to that insolent Italian thief, Paganini, I think you are such a good-natured fellow that you'll pop it under 'Theatricals' to-morrow, following any remarks you make about this imputant (*sic*) fiddler, who may well be said to have got out of a *scrape* by postponing his concert."

In all open correspondence it seems that Bunn was spoken of as "Mr. Smith": "Will you send 'Mr. Smith' a cheque for £10, if not inconvenient?" This in return for, amongst other things, a paragraph containing "some truths that will hit," and hit too hard, the writer feared, for his editor's acceptance.

Bunn—who, by the way, never dates these letters—appears to have been at one time in pecuniary difficulties in Dublin, where he had a theatre. Referring to his situation, he writes: "If I could show you the beautiful offer of the little lady to send me every jewel and thing she possessed in life, and to come and play a month here, you would believe you had not formed an erroneous impression of her excellent heart." This "little lady," or "little woman," is several times mentioned in the correspondence, but never referred to by name. She appears, however, to have won a good position, and was certainly a *protégée* of Bunn, who asks Westmacott's good offices on her behalf with more than usual earnestness.

Bunn was not above exploiting the editorial influence with artists. He writes:

"Farren has been trying for Vestris, and is waiting for her answer. If, therefore, you would step down to her theatre this evening by  $\frac{1}{2}$  before 7, and try to get her for me, I should be much your debtor. Her playing for him a week before will take the gilt off the gingerbread, and he is to have her answer to-night. If, therefore, you could do two things—viz., get her for me, and get her to excuse herself to Farren from having made a previous promise to another (not naming who), I should call you the prince of diplomatists."

Here is an impromptu which, presumably, Westmacott did not use, inasmuch as it remains in the letter. The quatrain was suggested by a question whether the silk net worn by Fanny Kemble concealed the redness of her arms:

That artificial white you see her wear  
To hide the red which nature planted there,  
So disconcerts her that, ashamed to view it,  
She does not hesitate to blush quite through it.

Bunn was sometimes on delicate terms with Westmacott, who, as responsible editor, had the fear of a libel action before his eyes and in his heart. At one time, indeed, Westmacott was in the habit of submitting the more risky of Bunn's society pars. to a council of his friends—a course against which Bunn protested, not unnaturally. This state of affairs culminated in a letter from Westmacott, which the contributor read as closing the engagement. Bunn replied:

"As to any 'libellous' matter, it was an express understanding that you had the privilege to reject, revise, or alter anything sent you, and the 'nomination,' therefore, existed with yourself, and still does. You will do me the favour of admitting that the contributions your friends advise you not to accept were at all events your own seeking, for I can conscientiously state that

no human consideration should induce me, even my dearest tie, to admit I ever wrote an article for the paper under your control, and I trust to your honour to deny that I have ever done so."

As is well known, Bunn introduced Malibran to England, and, apparently at the close of the season, entertained the great artist and a select circle. It does not appear in the correspondence under what circumstances the subjoined letter was written, but, presumably, Westmacott had addressed some ironical remarks to Bunn, provoked by his not having received an invitation:

"A. Bunn presents his compts. to Mr. Westmacott, and, as he does not give a 'grand farewell fête' this evening, he is not entitled to the acknowledgments Mr. W. has sent. A *petit souper* to Mdme. Malibran's personal friends, and only the performers who have played in her operas, is given, which is too unimportant to admit of a general invite to those accustomed to more sumptuous entertainments. A. Bunn is sorry to hear Mr. Westmacott is going out of town, or he would have been most happy to see him."

Bunn followed up the letter from which the foregoing extract is taken with another on the same theme:

"At the time I received your letter on Saturday (to which I replied) I had arranged expressly to confine my invitations to the parties named in my letter to you, purposely omitting the press, and the party I presume you allude to came by a second-hand request late in the day. Some of my most intimate and valued friends attached to journals I did not ask, not to give offence to others; though at the same time, the affair being strictly confined and private, it could not be presumed that one could ask all one's acquaintance. I am incapable of humbugging anyone I like, or of offending them or slighting them. I like you, have laboured with you and for you, without fee or reward, have been grateful to you for good service, and always ready to return it. I knew nothing of your admissions being refused till your note told me of it. I never ordered it. It was a benefit, as my books and my treasurer can prove. I disclaim any intention of insulting you, which is the farthest from my thoughts, as it ought to be, living on terms of intimacy and connected in business. I should really have thought, Westmacott, such trifles were beneath your notice. At all events, I can clear my conscience by saying I never dreamed of insulting you, and there is no man I should at all times be happier to see."

Various little breezes of this kind ruffled the friendship of editor and contributor, both of whom were sensitive and very ready to take offence on small provocation. M. le Comte D'Orsay was sensitive too, as the following shows:

"I have had a letter from Le Comte D'Orsay about the French Plays, in which he says: 'Will you ask Westmacott, whom everybody tells is a good fellow, not to allow me to be hit in his journal?' He has since called, thinking to catch you behind the scenes, but you have been 'a-roving, a-roving' the last week! Where? Where?"

Here are two interesting paragraphs on professional affairs. The Captain Polhill mentioned was, at that time, manager of Drury Lane Theatre:

"In consequence of the great attraction of 'Othello,' Polhill offered Macready a present for his performance of *Iago*, which the latter declined, on the principle that he was but fulfilling a duty for the salary he received."

"Laporte, who never has a thought in his head until he has seen the Drury Lane play-bills, got hold of a celebrated tragedian in an unguarded moment and endeavoured to coax him to Covent Garden Theatre. A particular friend and adviser of the great actor came in very *à propos* and apprised Mounseer of an existing article with Captain Polhill for the present season."

Bunn had his pet aversions:

"The author of the Olympic address is John Hamilton Reynolds, brother-in-law of that 'comic annual' Hood, and, if it was to have been in the family, the one that *could* write it should have done so. The 'Revels' are the joint-production of Planché and Charles Dance. The conceit of this latter genius is very fair game for attack—who has no talent whatever but that of a tenth-rate drawing-room improvisatore, and people of real talent are sick of him and every other 'blood' of the same kidney (*sic*)!"

The name of Miss Foote occurs in a letter from Dublin. Westmacott was a staunch friend of this lady (which perhaps accounts for "Fitz-Alleyne of Berkeley"), and it is not unlikely that he offended against truth in the manner suggested by Bunn:

"I shall do all I can for Miss Foote, for many reasons. She opened on Monday, and, owing to the most horrid weather, we had only £50 7s., but mind, don't say a word of this; swear in any paper you control that the house was crammed. She was greatly received, and every paper the following morning high in her praise. I spoke to each respective critic personally, in consequence of the wish expressed in your letter. . . . Miss F. is really a charming girl, and there is nothing, upon my soul, that I will not do for her; but her mother is a horror of the first class, and I shall decline all further converse with her."

Braham paid court to Westmacott through Bunn; hence the subjoined letter:

"About half-an-hour after I sent my note to you, Braham drove up to my door, and has asked me to say that he shall be happy if you will do penance to-morrow week and dine with him.

. . . You'll be entertained like a prince, and good fellows should know one another. I gather from him that he is extremely anxious to 'reverse the decree' in last Sunday's *Age* about his voice, and it will be personally gratifying to him and the amiable ladies of his family (who take in the paper) if you would give him one of your generous lifts to-morrow. He is anxious for the idea to be removed that his powers are in the least declined, and certain it is that I never heard such effect produced as by him in the 'Bay of Biscay' last night—encored and re-encored. I have saved you the trouble of writing half-a-dozen lines overleaf, if they are worth inserting."

This open and above board attempt to nobble Westmacott is diverting, and the editor, if he did not resent it, must, indeed, have been a "good-natured fellow." He was not nobbled, at least on that occasion, as a subsequent letter shows:

"What I called on you about was a remark on Braham's singing last Sunday. He was, at dinner, expressing his regret to me that he did not know you, but asked me to speak to you. He laughed immoderately at being called 'My Ancient,' and it is good fun, but there never was, and never will be, a voice like his, and any reference to its decline takes away 'the golden opinion.' He sticks up for you on all occasions, and having asked me if you were a good-natured fellow, and I having said 'decidedly, a d—d good-natured fellow,' perhaps it will not be out of your way to say that his 'Comfort ye, My people,' was sung with all the sublimity of voice and expression that ever characterised this incomparable singer."

This is very open and strenuous wire-pulling, but Bunn could forward to Westmacott paragraphs not very flattering to Braham. Here is one:

"In the provinces, Macready, Young, and Braham all failed at Plymouth, and Braham has just done failing at Bristol; his benefit there last Monday. He is going to appear in 'Masaniello' at Bath, whence Kean is just returned to town, having done very well indeed there."

Another epistle contains a question which needs interpretation and finds none: "Where do you get your 'invisible fence,' and what do you pay? and do you happen to have any stained glass in town?" This is as cryptic as Mr. Sergeant Busfuz found Pickwick's "Never mind the warming-pan." "Who does mind the warming-pan?" demanded the Sergeant, but what about the stained glass in the present case? Had Bunn been reading the lines of a brother poet—

Life, like a dome of many-coloured glass,  
Stains the white radiance of eternity.

No doubt there was a stain somewhere.

I shall return to these letters when opportunity serves.

X.



THE circumstances attending the lamented death of Mr. H. C. Banister were of such a deeply pathetic nature as to call for special mention. Eighteen years ago he began to teach at the Royal Normal School and Academy of Music for the Blind at Upper Norwood, where he very soon adapted himself to the circumstances of his afflicted pupils, by whom he was simply idolised. Within the last two years he had learned the somewhat difficult Braille method of writing in order to be able to communicate with his blind pupils; a letter to one of them is now on the frame unfinished. It was characteristic of Mr. Banister that he should give gratuitous lessons to some of his old blind pupils, thereby strengthening the bond of mutual esteem and affection which knit him and them together. One such pianoforte lesson he gave, or partly gave, on the morning of Saturday, November 20 last. According to his usual custom, he met his young blind friend at Streatham Hill Station and led her to his house. He was then in his usual health. But while giving her the lesson, he, without a moment's warning, fell lifeless at the feet of his sightless pupil. The attempts of this poor blind girl to find means of calling assistance to her dead master inexpressibly intensify the pathos of the sad surroundings. Nothing could have been more in harmony with Mr. Banister's kind-heartedness and deeply religious nature than to have been thus suddenly called from performing a Christlike act to his eternal rest. His mortal remains were laid to rest in the Crystal Palace Cemetery, when a choir of blind pupils from Norwood sang "God is a spirit," with touching sweetness, over the open grave of their revered master.

MR. BANISTER had a little-suspected vein of humour. Two stories illustrative of this were current at the Royal Academy of Music twenty years ago. To a lady pupil who had brought him a harmony exercise in which the melody had a predilection for the third space and fourth line of the treble staff, Mr. Banister remarked: "This melody is rather *see-dy*." On another occasion, also in one of his ladies' classes, he was looking over an exercise from which "consecutive fifths" were not absent. In making the corrections he emphasised the importance of avoiding such shocking errors. "But, Mr. Banister," replied the fair one, "*Beethoven* wrote consecutive fifths!" "Ah! yes," solemnly answered the professor, "and when you can compose music like *Beethoven*, you may write consecutive fifths."

THE performance of an English oratorio in Germany, especially in Berlin, is an event calling for more than passing notice. We refer to Mr. F. H. Cowen's "Ruth," which was well rendered at the Singakademie, Berlin, by the Cecilia Union, one of the most famous of choral societies in Germany, on November 22, under the direction of Professor Alexis Holländer, conductor of the Society and a musician of high standing. Mr. Cowen has received two interesting letters from Professor Holländer, who took great pains in the preparation of "Ruth" for public performance, in reference to our countryman's oratorio, from one of which, written on the day following the concert, we make the following appreciative extract:—

Your "Ruth" was produced yesterday with great success. I call it great success when choir and orchestra show enthusiasm for their work, and the cold and cautious public of Berlin break out into applause at every possible opportunity, not only at the end of each part, but also in the course of the performance. I was from the outset a warm admirer of "Ruth"; the choir became more enthusiastic

at each rehearsal, and at the two full rehearsals unmistakable sympathy with the work was shown by all concerned. The performance, showing thorough grasp of every detail, was really an artistic achievement of which we were all justly proud, and I only wish it were possible to give a repetition of it shortly. I am really sorry to part with "Ruth," for I now know every note of the score so thoroughly that I could conduct it from memory. For me it is a composition of high value, notwithstanding certain features to which, as with every other work, objection may be taken. Quite masterly is the handling of choir and orchestra; the clearness and effectiveness of the orchestration are also enchanting. At the same time, the inner purport of the music strikes me as appropriate and full of character, while certain parts are really powerful and touching.

MR. FRANZ RUMMEL, the well-known English pianist, who of late years, when not on tour as a *pianiste ambulant* (as Liszt called himself), has resided in Dessau, celebrated there, on November 24 last, the twenty-fifth anniversary of his first appearance in public. For, as we learn from German papers, it was on November 24, 1872, that he appeared as a "finished" artist—if an artist may ever be said to be "finished"—at the Brussels Conservatoire, where, in the previous August, as the favourite pupil of M. Brassin, he had won the first prize for pianoforte playing by his rendering of Beethoven's longest and most arduous Sonata—viz., that in B flat (Op. 106). During these twenty-five years' activity he has played in 660 concerts, which took place in 154 towns of 14 different countries, 326 works by 61 composers. These comprised 27 concerted works and 153 solos, 59 chamber music works, and 24 transcriptions, all of which, with the exception of the chamber music works, were played from memory. Mr. Rummel, a pianist of whom Englishmen should be proud, may count upon a warm recognition on his next visit to England.

THE water-colour drawings and pen-and-ink sketch by Mendelssohn, which formed the Supplements to our December number, have called forth many manifestations of appreciative interest. Not the least gratifying testimony is that of Mr. J. Callcott Horsley, R.A., who, in sending "sincere congratulations," expresses his "admiration for the perfect manner in which Mendelssohn's drawings and *jeu d'esprit* have been reproduced." He also testifies to "the taste and skill displayed in arranging the contributions of my old friend Felix Moscheles, as well as those I was glad to supply." Mr. Horsley concludes his appreciative letter with these words: "To all who had the high privilege of personally knowing dear Mendelssohn, your article and its illustrations will be a possession of lasting value, as it will be to the public at large who have true 'music in their souls.'" We omitted to state that the water-colour drawings were reproduced the exact size of their miniature originals.

THE September and October numbers of the *Neue Deutsche Rundschau* contain the answers to a series of questions addressed by Herr Friedrich von Hausegger to a number of German authors and artists with a view to analysing the divine afflatus. The results of the inquiry may not be sufficiently solid to lay a scientific foundation for a new system of aesthetics, but they make interesting and sometimes amusing reading. Humperdinck, for example, informs his interrogator that he is commonly inspired in the time "just before sunset until the advent of night," though he abstains from mentioning



what artificial illuminant he employs in this twilight hour while transcribing his thoughts to paper. He further remarks that "the morning is admirably adapted for composition, provided one has had a good night." That is an observation the soundness of which will appeal to many others besides musicians. The redoubtable Richard Strauss does not contribute much to the symposium beyond recalling the fact that he was six years old when he composed his first piece—a polka in quick time. Perhaps the most startling answer, however, was that of Fulda, the dramatist, who observes that "in times of general melancholy my imagination evokes humorous pictures," and *vice versa*. This faculty, however, is not shared by everybody. It will be remembered that the least successful of all Verdi's operas was the comic opera "Un giorno di Regno," written during a period of severe domestic bereavement.

It may not be without interest to reprint the following extract from the Preface to the new edition of Beethoven's "The Ruins of Athens," which, with a new libretto by Mr. Paul England, Messrs. Novello, Ewer and Co. have just issued, merely adding that the dialogue of the old edition has been eliminated, and that therefore the work can now be performed as an ordinary cantata. This characteristic work of Beethoven's in its new English version is to be performed by the Royal Choral Society at the Royal Albert Hall, under the direction of Sir Frederick Bridge, on March 16.

The music of "The Ruins of Athens," with the exception of the Overture and "Twine ye the garlands," was not published till 1846, nearly twenty years after the composer's death.

The first performance of any portion of the work in England was by the Philharmonic Society at their concert of July 8, 1844. Mendelssohn, who conducted the concert, had brought manuscript copies of "The Ruins of Athens" with him, and thus introduced the work into this country. The selection on that occasion consisted of Nos. 2, 3, 4, 7, 9, and 10 of the present edition, and the solo vocalists were Miss A. Williams (sister to Mrs. Lockey) and Herr Staudigl.

Nearly two years later (on March 5, 1846) a stage performance took place at the Princess's Theatre, Oxford Street, for which the late William Bartholomew, who had translated the Philharmonic selection, made a very free adaptation of Kotzebue's original masque. In the second part of the work, Mr. Bartholomew transferred the action from Athens to London, one of the scenes being "The façade of the Royal Exchange, the Bank of England, and the statue of the Duke of Wellington"! Some of the principal characters in Shakespeare's dramas passed across the stage, and there was a "dance by a group of fairies from the 'Midsummer Night's Dream.'" It is further recorded that "A fairy ballet was introduced in the festivities, to which music has been cleverly arranged from the Pastoral Symphony and the well-known Septet in E flat, so that the whole of the music was Beethoven and no alloy!"

The present edition, unlike that previously published in England, contains the *whole* of Beethoven's music; the two numbers which have been restored are the "Interlude" and the Recitative (Nos. 5 and 6). It is hoped that this new issue of the work will help to make Beethoven's "The Ruins of Athens" better known and more generally appreciated.

THE Cathedral Precentor of former times was content to discharge the routine duties appertaining to his office, which, the late Samuel Sebastian Wesley would have said, included constant collisions with the organist. But in the present day there are welcome indications that he is using his influence for good throughout the diocese. One such Precentor

is that of Peterborough Cathedral, the Reverend W. Farley Wilkinson, who, at a Diocesan Conference, held at Leicester in October last, read an interesting paper on "The condition and progress of church music in the Diocese of Peterborough." Precentor Wilkinson did not merely generalise on his subject; he is too thorough and practical a man for that. He issued a schedule of ten questions to the clergyman of every parish having a population of 100 and upwards. 356 copies of these schedules were filled up and returned to him. An analysis of some of the valuable statistics thereby gained may not be without interest to our readers. To Question I., in regard to the reading of music by the church choirs, the replies were as follows:—

|   |     |
|---|-----|
| Choirs reading by Staff notation ..                                   | 215 |
| Choirs reading by Tonic Sol-fa notation (all the members, or some) .. | 38  |
| Choirs reading ( <i>sic</i> ) by ear ..                               | 115 |

In giving the statistics of Question II.—viz., "Voice-production"—the Precentor wisely remarks:

Attention to voice training is greatly needed also in the case of adult male members of our choirs, and a few good lessons on the subject would probably soon be productive of marked improvement.

The replies to Question VI., as to the Psalter used, elicit a very strong testimony in favour of the "Cathedral Psalter." Here are the figures:—

|                                  |             |
|----------------------------------|-------------|
| The Cathedral Psalter ..         | 219         |
| Monk and Ouseley's Psalter ..    | 66          |
| The Magdalen Psalter ..          | 21          |
| Other Psalters than the above .. | from 8 to 1 |

Similar results are shown in regard to the kind of chant book used (Question VII.):—

|                                    |             |
|------------------------------------|-------------|
| Cathedral Psalter Chants ..        | 184         |
| The Chants of Elliott's Psalter .. | 78          |
| Monk and Ouseley's Chants ..       | 29          |
| The Westminster Chants ..          | 18          |
| Other collections than above ..    | from 7 to 1 |
| Various ..                         | 52          |

It seems (Question VIII.) that only 171 of the 356 churches possess organs, a smaller proportion than we should have expected. Question X. forcibly demonstrates the hold which the Anglican chant has upon the churches in the Peterborough Diocese. The figures are very significant:—

|   |     |
|---|-----|
| Churches in which Anglican chants are used ..                   | 319 |
| N.B.—In 36 of these Churches, Gregorians are occasionally used. |     |
| Churches where Gregorian chants only are used ..                | 7   |

We regret that we have not space to quote from Precentor Wilkinson's excellent paper; but the above information sufficiently indicates the zeal with which he discharges these unofficial duties beyond the walls of the mother-church—duties which must prove of excellent service to the cause of church music in the diocese of Peterborough. Similar work of this interesting nature has been undertaken by the Precentor of Truro Cathedral, the Reverend Aug. B. Donaldson, who also issued a schedule of questions in that diocese; but as the latest return is that of the year 1895 we shall await his next report before commenting upon the statistics in Cornwall. Meantime, while cordially commending these efforts, we shall be glad to hear of any such methods for awakening interest in church music in other dioceses.

Two important Cathedral organist appointments have been made during the past month—Canterbury and York. At Canterbury, Dr. W. H. Longhurst,

who retires on a pension, is succeeded by Mr. H. C. Perrin, organist of St. Michael's, Coventry; and at York Minster, Mr. T. Tertius Noble, organist of Ely Cathedral, follows the late Dr. Naylor. Dr. Longhurst's length of service at Canterbury must surely be unique. The veteran organist was born in Lambeth, October 6, 1819, and two years later his parents removed to Canterbury. In 1828 he was admitted a chorister in the Cathedral, the solo boy at that time being George Job Elvey, afterwards of St. George's Chapel, Windsor. In 1836 he was appointed assistant-organist, master of the choristers, and lay-clerk, and in 1873 he succeeded to the organistship. Dr. Longhurst has therefore maintained an unbroken connection with Canterbury Cathedral for seventy years! May he experience much happiness in his retirement after a long, useful, and active life devoted to the cause of Cathedral music.

*Macmillan's Magazine* for December contained an interesting and amusing article, entitled "Some humours of the composing room," the said "humours" having reference to compositors in a printing office, and not to the operations of composers of music in their sanctums. As supplementary to the examples furnished in the article above referred to, we give the following from a newspaper issued not a hundred miles from Fleet Street. In reference to the changes which annually take place in the choir of the Royal Choral Society, there recently appeared the following decomposing sentence: "In a vast force of 800 voices, death, of course, must cause some gas"! On the next day, and in the same periodical, the omission of the word "duet" was responsible for the following startling statement: "Pianoforte playing, once a fashionable accomplishment, has again been brought into popularity." In a provincial paper, dated the 3rd ult., we are informed that "Someone has said that Schubert's No. 9 Symphony, like the No. 90 Beethoven, can only be undertaken after much fasting and prayers." Very probably; and the utterance of that sapient "someone" can only be swallowed after a hearty meal! A "broken letter" often gives a wrong meaning to a sentence, sometimes of a somewhat painful nature. In a certain hymnal, in which occurs the evening hymn, "Through the day Thy love has spared us," we find these lines, the italicised letter being the cause of the perversion:

Through the silent watches guard us.  
Let no foe our peace molest.

The appropriateness of the last-quoted line is obvious to those suffering from a painful complaint known to Hippocrates and other ancient writers as "podagra," but in the present day designated by a four-lettered word beginning with "g" and ending with "t."

THE organ in St. Paul's Cathedral is being supplied with a new tubular-pneumatic action by the veteran Henry Willis, the original builder of the instrument. The swell and choir sections of the organ, which are situated on the South side of the choir, have already been done, and the great and solo divisions, located on the North side, will be proceeded with immediately. The organ is played at the North side; but during the temporary silence of the great and solo, it will be played at a two-manual console, which Mr. Willis has erected, for the time being, at the South side of the choir. Although Sir George Martin has been temporarily deprived of the use of his favourite swell manual, those of the initiated attending the services lately have been struck by the ingenious manner in which, in playing the accompaniments,

he has manipulated his shrunken instrument. It is satisfactory to learn that henceforth the organ in our Metropolitan Cathedral is to be tuned to the low pitch.

WE understand that at a recent meeting of the Leeds Musical Festival committee it was unanimously decided to adopt the low pitch at the approaching Festival, with the result that the Corporate Property Committee of the City Council has agreed to recommend to the Council that the organ in the Town Hall should be tuned to the diapason normal.

The *Times* of the 8th ult. contained the following interesting information in regard to autographs of Beethoven, Haydn, Mozart, and Schubert:

We hear from Bonn that the whole of the precious musical collection of the famous firm of Artaria has come into the possession of a learned and enthusiastic musician in Bonn, Herr Erich Prieger. The collection includes a number of unpublished works by Haydn and some smaller compositions by Mozart and Schubert; but the chief treasures are the autographs of Beethoven, among which are some unprinted songs, the oratorio "The Mount of Olives," the E flat Trio (Op. 70), the two last Sonatas for pianoforte, and a great part of the Mass in D, as well as the finale of the Choral Symphony. As the present possessor was responsible for that beautiful *fac-simile* of the Sonata in A flat (Op. 26) which delighted all Beethoven lovers a few years ago, we may hope that something more may be done of the same kind.

#### FACTS, RUMOURS, AND REMARKS.

THE Lord Mayor of Leeds seems to be a wag in his way. Addressing a recent meeting of the Festival committee, he said: "We shall all be interested to hear the Te Deum by Dr. Stanford, though it is in Latin and is to occupy an hour." There was laughter at this, and, so encouraged, his lordship went on: "Although, perhaps, the German name of Herr Humperdinck might lead some to think his work would be the longest and the duller (more laughter), he had been promised that it should not last much more than half-an-hour in performance, and those who have heard his 'Hansel and Gretel' would no doubt find that the new work would come up to their best expectations." It is pleasant to have a prosaic business meeting thus enlivened, but the Lord Mayor should not joke at the expense of anything German. William II. has a few ships and an "only brother," whose instructions are to "dash his mailed fist" in the face of anybody rash enough to cross the Fatherland. Alderman Tetley was on safer ground when, referring to the fact that the guarantee fund had gone up to £28,000, he congratulated the company upon the courage of guarantors. Well, no courage is required in a guarantor when it is as absolutely certain as anything can be that not a farthing will be called for!

I do not presume to question the discretion of the committee in inviting a new work from Humperdinck. They probably did so advisedly. But I cannot refrain from congratulating the composer upon his luck. Here is a gentleman who, with the help of pretty folk-themes, has written an agreeable fairy opera, and, without such aid, has composed some not very remarkable music for a fairy play. Of a truth he has earned his distinction cheaply and easily. Fortunate Humperdinck!

THE recent Triennial Musical Festival at Birmingham has resulted in £5,000 being handed over to the General Hospital. The receipts were: Sales of

tickets, £10,450; sale of schemes, £292; donations and collections, £3,271; donations after the festival, £257, or a total in all of £14,282. The payments included: Principals, £2,129; orchestra, £2,249; and chorus, £1,408. The total payments were £9,135, and, after deducting this from the income, there was a favourable balance of £5,147.

I LEARN through the usual channels of information that, at a recent meeting of the Hereford Festival stewards, the executive committee recommended that of their guarantee of £5, £2 7s. 6d. should be returned to each of the 232 stewards. That this was possible was considered very satisfactory, especially as the opening service on Sunday, instituted at Hereford for the first time, cost £51 6s., and the sum returned to each steward in 1894 was half-a-crown less. It was stated also that there was every prospect of £1,100 being handed to the charity, being upwards of £200 more than at Worcester last year. Prebendary Ashley, the hon. secretary, added that the receipts were £100 more than on the last occasion. The total expenditure was £3,747 9s. 8d., and the total receipts £3,167 16s., leaving a deficit on the working of £579 13s. 8d. The reports were considered highly satisfactory and were adopted. It is good to find the stewards pleased under circumstances involving a loss on the working of nearly £600. It shows upon how firm a foundation the Festival of the Three Choirs stands.

A SCHOOL-BOY, called upon to define Melody and Harmony, wrote: "Define Melody you hear it is a very nice melody, etc., etc., and Harmony suppose a person sat down and a piece, and somebody else sat down and played something that went with it, you would say it harmonised." This young gentleman is in a fair way to obtain a certificate from some examining body.

A GERMAN musical critic proposes to treat with silence those artists whom he finds unworthy of notice, and a commentator remarks that this is the best possible way to abate the plague of concerts.

MR. SOUSA and his band are coming across the Atlantic next summer for a European tour. They are under contract to an English syndicate, and, I read in the *Musical Courier*, they will "maintain American principles while abroad by taking American printing with them." Generous men!

THE printer's boy is at present operating in South London, and almost surpassed himself lately by turning "Mors et Vita" into "Morsel Viter." It is now more than ever probable that he will come to a bad end.

A REPORT of a school concert recently given contains some fine flowers of speech. I will make a little posey of them. "Miss — very gracefully recited in sympathetic manner a ballad of infantile experience in the improvisatory inditing of 'Papa's letter,' by a little maid of summers few." "Miss — sang it with intuitional perception." "Both (pieces) were excellent in their respective spheres of harmony." I read, too, of "physical melody," whatever that may be.

A JOURNAL, *Die Militärmusik*, devoted to the branch of art indicated by its name, has appeared in Berlin. Theodor Kawitsch is the editor.

THE *Gazetta Musicale*, of Milan, speaks in high terms of the Mendelssohn reproductions which appeared in last month's number of THE MUSICAL TIMES.

WE have not long to wait for a "Life of Brahms." Mr. Reimann is engaged upon it, and already the first volume has been published in Berlin. It will, no doubt, speedily be translated for the benefit of English readers.

CARL LOEWE has a monument at last. It is a statue representing the composer in the act of conducting. Loewe was an organist in Stettin for many years, and there, appropriately enough, the memorial stands.

IN Berlin the proximate publication of some carillon tunes by Sebastian Bach is announced. They were written for the Prince of Anhalt-Coethen during Bach's term of service under that petty potentate.

A LADY writes to a musical contemporary: "Fresh from the delights of the Mottl Wagner Concerts and with the glorious music of the 'Ring' still in my ears, I came down to this quiet little country place for a few days' rest. Great was my surprise to hear Wagner's music here, from a most unexpected quarter. I awoke the first morning with a distinct impression of having heard *Siegfried's* 'Wandering Song.' I sat up and listened, thinking I might have been dreaming; but no, there it was again. . . . A lusty young cock crowed over and over again (the notes to 'Aus dem wald fort'). . . . One of the cows also turned out to be musical, but she had not yet the shout of the Valkyries or the song of the Rhine Maidens." If that cock and that cow (why was it not a bull?) be a result of the "Mottl Wagner concerts," it appears that some risk is run by attendance at them.

I AM glad to learn that the Falmouth Philharmonic Society, conducted by my old friend, Mr. J. G. Patey, has gallantly attacked "Elijah" and come off victorious, or, as a local reporter puts it, "achieved another grand success in their rendering for the first time, Mendelssohn's sublime oratorio." We must all wish success to the Cornish amateurs in their efforts "onward and upward," and it certainly appears that local appreciation is not wanting. The press encourages, as per following sample: "This ended, the choir rose *en masse*, and plunged with dashing style into the first chorus, 'Help, Lord,' with its pathetic terminal wailings. The fugues were caught up firmly and deliberately, and this leading effort, closing amid the plaudits of the audience, augured well for the success of the campaign." Tackling so well the "fugues" in "Help, Lord," must indeed have been an augury.

WITH, I doubt not, well-deserved praise of the performance, the reporter blended some description of the work. He says, "The fire descends from heaven" is a chorus of wild delight, the excess of joy at the end being worked off by a telling minor passage." Again, as to the rendering of the great chorus which closes Part I., "Thanks be to God," was full of spirit; heart and soul sang, the band caught the infection, one's hair seemed to lift, and the house was fairly brought down." But all is not quite well with the singers, and Mr. Patey must look to it: "The veterans had one eye for the conductor

and the other for their music—the audience they ignored. The recruits saw not their leader—their eyes were glued to their books when they were not ‘playing to the gods.’” With such a candid mentor among them, no doubt the recruits will soon master the squint in which the veterans seem to be proficient.

THE eternal war between parson and organist adds considerably to the gaiety of this nation from time to time, but nothing more funny has occurred for a long while than an incident reported in the *Norfolk Daily Standard* of the 16th ult. “Not a hundred miles from Heigham” stands a prosperous parish church, the congregation of which were astonished, one Sunday evening, at hearing the boom of the Dead March in “Saul” by way of closing voluntary. “With bated breath they rose, and silently and reverently they stood until the last note of Handel’s great composition had vibrated through the chancel. And then, in subdued whispers, as they slowly filed along the aisle, they asked, ‘Who is it?’ Was it some dignity of Church or State, a city magnate, or, perchance, had some beloved parishioner passed away?”

QUITE fittingly, the clergyman was the first to obtain the desired information. Says the *Norfolk reporter* :—

It appears that the organist of the church had been dismissed, and this action of the powers was not looked upon favourably by all the parishioners. A well-known gentleman and a friend of the dismissed had been asked to officiate on the Sunday night in question. But he also, it appears, had not been treated with so much courtesy as he had been led to expect, and when the vicar, still surpliced and greatly moved, arrived at the organ-stool and asked for an explanation, he received the cool reply, “Oh, ‘tis for our late organist” Curtain!

JOSEPH BENNETT.

### JOHN BACCHUS DYKES.

ALTHOUGH more than twenty years have passed since the death of this eminent composer of hymn-tunes, his recently issued biography\* comes with great acceptance. The outward aspects of Dr. Dykes’s life, with one ecclesiastical exception, were comparatively uneventful. Sprung from an evangelical family, he was born at Hull, March 10, 1823, went to Cambridge, took holy orders, became curate of Malton, Yorkshire, subsequently minor canon and precentor of Durham Cathedral, was for the last thirteen years of his life vicar of St. Oswald’s, Durham, and died at St. Leonard’s, January 23, 1876, aged nearly fifty-three years.

The musical incidents in the life of this saintly and gifted man are not the least interesting features of this biography. As a boy of ten he played the organ in his grandfather’s church, St. John’s Church, Hull. His musical gifts were fully acknowledged when, in October, 1843, he became an undergraduate at Cambridge. He played the pianoforte at the meetings of the Peterhouse Musical Society. This Society was shortly afterwards merged into a larger one, now so well known as the Cambridge University Musical Society, of which Mr. Dykes and (to use Dykes’s own words) “that splendid fellow Thomson,” now Lord Kelvin, were the leading spirits, the latter playing second horn in the orchestra. During his undergraduate days it almost seemed as if Dykes were

qualifying to become a Corney Grain or a George Grossmith. One night he heard John Parry, “who,” he records, “was exceedingly kind in showing me one or two of his dodges.” At the first concert of the Cambridge University Musical Society, May 1, 1844, the future composer of many devotional hymn-tunes sang two comic songs. The following extract from a report of the concert in the *Cambridge Chronicle* of May 4, 1844 (though not reprinted in this biography), may here find a place :

... Mr. Dykes, who also ably presided during the evening at the piano, sang a pretty little ballad, which, we believe, was his own composition. Most deservedly was he encored, when he threw the room into fits of laughter, by an imitation of Parry in his songs of “The nice young man” and “Berlin wool.” The whole style of this gentleman’s performances stamps him at once as a thorough musician.

But after his ordination Dr. Dykes never sang another comic song. In May, 1847, he heard “Elijah,” at Exeter Hall, performed under Mendelssohn’s direction. He speaks with impressionable enthusiasm of the work as “perfectly unequalled in musical description by anything I have ever heard, or could possibly have conceived.”

Appointed curate at Malton, Yorkshire, he gave the villagers a lecture on “Sound” which occupied two and three-quarter hours!—he thought it was too long. Dykes found very congenial work upon being appointed minor canon and precentor of Durham in 1849. He not only discharged his duties with reverential zeal, but also played the organ for six months during the illness of Henshaw, the Cathedral organist. It is interesting to find that, in 1864, he was approached in regard to the vacant precentorship of Westminster Abbey. His well-known Service in F was commissioned by Messrs. Novello and Co., and in reference thereto he records in his diary: “May 5th [1866].—Novello sent back my *Te Deum* to alter *Hosts* into *Sabaoth*, and offer me fifteen guineas if I would finish the whole Service—make it complete for Morning, Evening, and Holy Communion. May the Chief Musician show me what to do!” There is more than one pleasant reference to Sir John Stainer. Thus in a letter to his brother, Frederic Dykes, written in January, 1872, he says: “I suppose you have heard that Stainer is appointed to S. Paul’s in the room of Goss—an admirable appointment. As a Churchman and a musician, he is the very man for the post. . . . He will be much missed in Oxford.”

But we must now turn to what was really the life-work of Dr. Dykes, those compositions which have made his name so widely and so favourably known—his hymn-tunes. He wrote about 300, many of which have obtained great popularity. The tune “Lux Benigna” (to “Lead, kindly Light”) “came into his head while walking along the Strand, in London.” That to “Jesu, Lover of my Soul,” was written in “a very pretty cottage” where he resided in Durham, called “*Hollingside Cottage*,” which gave the tune its name. “Horbury,” to “Nearer, my God, to Thee,” was so called after the village of that name, near Wakefield; “and it was to him a perpetual reminder of the peace and comfort he found there.” In regard to a tune for the hymn “O Paradise,” he wrote to Dr. W. H. Monk: “I suppose the difficulty in arriving at a satisfactory tune for ‘O Paradise’ must remind one that Paradise itself is not to be attained without a struggle.” Dr. Dykes, who contributed only seven tunes to the first edition of “*Hymns Ancient and Modern*,” had much to do with the subsequent editions. He seems to have had an affection for one, at least, of the old repeat tunes—“Miles’s Lane.”

\* “Life and Letters of John Bacchus Dykes, M.A., Mus. Doc., Vicar of St. Oswald’s, Durham.” Edited by the Rev. J. T. Fowler, M.A., D.C.L. London: John Murray.



"This old favourite," the biography tells us, "Dr. Dykes was anxious to retain in 'Hymns Ancient and Modern,' while some of his colleagues objected." At that time he was staying at Tenbury with Sir Frederick Ouseley, Sir John Stainer being another visitor, and the diary records: "*August 11th [1871], Friday.*—At 10, set to work. Energetic discussion on 'Miles's Lane.' Finished. (D.G.)." "Miles's Lane" was ultimately inserted in "Hymns Ancient and Modern," but not without an unwarrantable editorial alteration of Shrubsole's original melody.

The temptation to further quotation from this deeply interesting book must be resisted. We cordially recommend it to our readers. The editorial work of arranging the authentic materials, supplied by a sister and niece of Dr. Dykes, has been excellently done, and there is a good portrait of the subject of this valuable memoir. We must, however, in conclusion, quote the following estimate of Dr. Dykes's life-work from the pen of his biographer:

Who that has sung his hymn-tunes does not feel that they came to him as inspirations? He rarely wrote a tune unless the words were sent, or suggested to him, and then the tune seemed at once to adapt itself to the words. This is probably the secret of the success of his tunes. They came from his heart and found their way into the hearts of others. It mattered not who applied to him for tunes, whether churchmen or dissenters, high or low, rich or poor, the work was given, ungrudgingly, as work for God.

Such being the spirit of the man, it is no wonder that at his death the sum of £10,000 was quickly subscribed to a fund for the benefit of his widow and children—the contributions rapidly flowing in from all parts and from all sections of the Christian Church.

#### CHURCH MUSIC.

FROM time to time the question of style in Church music comes to the fore. Quite recently this matter has engaged the thoughts of serious-minded men. Probably more will be heard of this last earnest effort to call attention to this topic. The bases of the question clearly lie in the conditions under which Church music has its *raison d'être*: the primary and supreme condition is the fact that Church music should be worship music, addressed to the "King of kings"; the second is the appeal to human listeners, that they may uplift their thoughts heavenwards.

There have been and are those, and the number includes Abbé Liszt and Wagner, who protest against the possible perversion of Church music by a too large infusion of the emotional and dramatic elements. They point to the sublimely devotional attitude of Palestrina and the composers of the sixteenth century, who, it must be confessed, had but small means of enunciating purely emotional not to say sensuous and dramatic types of musical thought, at hand, and wrote their music, as it were, with downcast eyes, but, albeit, prayerful and praiseful hearts, in that reverential counterpoint which prompted Chorley to say: "These never-ending, intermingled lines of counterpoint must surely be the musician's type of eternal harmony." True, the limited resources of the art of his day prevented Palestrina from attempting the not altogether effective and somewhat objectionable ecclesiastical rhapsodies invoked by the mention of heaven and its glorious conditions of eternal life, and expressing by chords arpeggiated on the harp and sustained on the organ, and thus obviously adopting the stage and drawing-room conceptions of piety in the divine art.

On the other side, it is clear the old contrapuntal services no longer meet the requirements of our

larger Cathedral offices and modern emotional impressions, delightful and characteristic as they were as chancel music. Another danger in the sphere of Church eloquence and Church music is a tendency displayed by preachers to some extent, and Church musicians perhaps in a larger degree, to make capital and reputation, if possible, out of the performance of sacred duties, in which the sense of human personalities should be carefully kept in the background; even though these same personalities have, in perfectly well-ordered minds, their power for good.

The season of Advent, more and more recognised year by year, has brought about many performances of Spohr's "Last Judgment," Mendelssohn's "St. Paul," as at the Parish Church, Marylebone, and Mozart's "Requiem," a selection being given at Holy Trinity Church, Sloane Street, under the direction of Dr. Huntley, and with Mr. Alcock as organist.

The great performance of Spohr's work was, of course, the one given in St. Paul's Cathedral, under the direction of Sir George Martin; and it is interesting to note the effect of this rendering upon musical people from our Colonies and the Far West of America; so does the finest musical thought "girdle the earth."

Of the numerous renderings of Spohr's great work of the season, the "Last Judgment," mention must be made of one at Wimborne Minster, on the 15th ult., directed by Mr. J. Edis Tidnam; and at Cirencester the same work was effectively presented under the guidance of Mr. A. H. Gibbons.

A well thought-out musical service was lately given at St. Paul's Church, Upper Alton, Illinois, U.S.A., as a "Memorial Thanksgiving Service" in memory of the late Dr. G. M. Garrett, whose music finds a wide and increasing acceptance in America. The pieces included a Prelude in A flat major, Evening Service in F, and "Harvest" Cantata. These works were rendered with marked care and great effect by Mr. W. D. Armstrong, who, as one of Dr. Garrett's pupils and admirers, directed the performance in loving reverence and skill.

To Mr. Armstrong and his choir all British musicians should gratefully tender earnest thanks for a gracious and duly appreciated interest, both fraternal and international, in the works of one of our eminent musical worthies.

#### ORGAN MUSIC.

OF the many events of a busy organ-playing month, perhaps there is nothing to record of greater, if of equal importance, than the opening by Dr. Peace, the distinguished organist of St. George's Hall, Liverpool, of the new organ at the McEwan Hall, University of Edinburgh. The instrument may be regarded as one of the latest as well as one of the best of organs built by the Electric Organ Company.

One does not know, however, whether it is just to admire the skill of Mr. R. Hope-Jones without sympathising with him in connection with the task he has had to perform in "stowing away," for no other phrase can be used, his fine organ. One cannot also refrain from wondering at the folly of those who build great and splendid halls without adequate room for either organ or orchestra, or both. Even in London, where a fore-knowledge of musical requirements, and especially a recognition of orchestra wants, might be expected, it is possible to point to a number of costly town halls and concert-rooms in which a reprehensible want of thought has been displayed in this direction.

We are thus instructed concerning an arrangement which might almost be ascribed, in the words of the old Scotch proverb, as the work of someone "with a bee in his bonnet," for the McEwan Hall is not constructed to contain its noblest ornament.

Here is the official statement: "The space available in the hall has been utilised for the 'Choir' organ and one stop from the 'Solo' department. These are concealed by a handsome carved oak case containing the pipes of the 'Pedal' Dulciana. In a passage behind the platform and underneath the gallery is placed the 'Pedal' Open Diapason. In the same passage, on the other side of a column, stands the light wind 'great' organ, and at a distance of twenty feet in the opposite direction the heavy wind 'great' organ. On the landing of a staircase leading to the upper gallery are placed the 16-ft. Diaphone and the 'Pedal' Bourdon and Flute. In a room above the principal staircase the 'Swell' and the greater part of the 'Solo' find a resting-place. The 32-ft. Diaphone has to make itself heard in the Hall through a small semi-circular opening near the roof. In a cellar below the platform are placed the bellows, together with the electric motor which operates them."

Without doubting Mr. Hope-Jones's skill, or considering the result of his powers of making the most of a bad position, it is a plain duty to strongly protest against the continuance of arrangements which, to say the least, show a marked neglect of the conditions and dignity of the art of music at a time when we are claiming to be a musical nation.

It would be unjust not to record the good general effect of Mr. Hope-Jones's new Edinburgh organ, which is a large instrument with four manuals and pedal, including all the builder's more notable inventions. Dr. Peace gave a judicious and excellent selection, including Bach's Prelude and Fugue in D, with a fine rendering; Wesley's "Holsworthy Church Bells," Choral Song and Fugue, typical movements by M. Guilmant, and a popular Fantasia of his own on "Scotch melodies."

During the month Mr. E. H. Lemare has given a well-varied and admirable series of recitals at St. Margaret's, Westminster. Mr. E. H. Thorne has played at Christ Church, Newgate Street, a good selection, including his own "Variations on an Original Theme," and Mr. A. C. Fisher's interesting treatment of the "Adeste Fideles."

On the 9th ult. Mr. Burnham Horner gave an admirable selection at Christ Church, Lee Park, including a Minuet by Gigout, Prelude by Rachmaninoff, and *Basso Ostinato* by Arensky, in five-four measure.

Mr. W. J. Lancaster and Mr. R. E. Parker recently gave attractive recitals at the Royal Technical Institute, Salford.

Dr. C. J. Frost has been continuing his instructive and excellent recitals of high-class organ music at the Goldsmiths' Institute. He patriotically does much to make the best English organ music known, his programme for the 16th ult. including music by Smart, Hiles, E. J. Monk, and J. F. Barnett.

Mr. R. Sharpe gave an admirable recital at Southampton recently, his scheme including good specimens of the modern English and French schools. At St. John's Church, New Clee, Mr. A. J. Lancashire gave a recital on the 12th ult., including works by Bach, Merkel, and Lemaigre, and the late Sir R. P. Stewart's very effective Fantasia in D.

Dr. Ennis recently opened the new and excellent Willis organ, at St. Luke's, the Avenue, Kew Gardens. His scheme included well executed specimens of the leading writers of organ music, and Stainer's "The

Daughter of Jairus" was an important and leading feature of the musical service.

In the fine old historic church of Austin Friars, now the Dutch church, the organist, Mr. Rudolph Loman, gave one of his excellent monthly recitals on the 18th ult., in which good renderings of music by Bach, Merkel, Guilmant, and Dubois were included in a well-chosen programme.

#### THE ROYAL CHORAL SOCIETY.

THE highly trained choristers of the Royal Choral Society have seldom given a more effective performance of Berlioz's "Faust" than that which took place at the Albert Hall, on the 9th ult. This in no small measure arose from the improvement which has taken place with regard to the orchestra since Sir Frederick Bridge has assumed the direction, and which, owing to the nature of the work, was specially noticeable on this occasion. Great credit is also due to the choir for the poetical manner in which the scene on the banks of the Elbe was interpreted, particularly the opening, which was a very fine example of what English choristers can do. There was a certain lack of vigour now and again in the male choruses, which, however, would probably not have been noticed save for the general high standard attained. The conductor came through his trying ordeal with flying colours, and secured a distinct success. Miss Ella Russell, Mr. Ben Davies, Mr. Daniel Price, and Mr. Andrew Black, the latter sustaining the part of *Mephistopheles* with his usual dignity and dramatic perception, were, it is hardly necessary to say, most capable exponents of the solos.

#### ENGELBERT HUMPERDINCK AT THE PHILHARMONIC SOCIETY.

We daresay quite one-half of the large audience at the final concert of this Society's first autumn season, on the 2nd ult., had come for the express purpose of seeing Herr Humperdinck. The directors thought the opportunity a capital one for teaching the audience the commendable virtue of patience, for they placed a Haydn symphony and a Volkmann violoncello concerto at the head of a programme of brobdingnagian proportions! The symphony was the lovely No. 2 of the Salomon set, in D, which even under these somewhat "trying" circumstances did not fail to soothe the impatient Humperdinckians' savage breasts. The tedious concerto, however, produced a soothing effect of a different kind, in that it sent many, the writer included, where Wyngen, Blynken, and Nod went "to fish for the herring-fish," which, it will be remembered, were really stars. The bright, particular "star" of the evening in question made his "first appearance in England" about an hour after the concert began, when some of the audience were doubtless already thinking of going home! Herr Humperdinck had a most friendly reception, as was but right in the case of the composer of the delightful "Hänsel und Gretel." The first piece which he conducted was the gloomy, almost tragic, Prelude to Act III. of his "Children of the King," a beautiful composition remarkable for deep, acute feeling and splendid workmanship. His novelty was a recently composed overture to the same play. It is an important work, not so freshly melodious as the Overture to "Hänsel und Gretel," but even more polyphonic, more elaborate, and more gorgeously scored. It is full of vigour and dash, it sounds well from the first note to the last, and the interest is sustained throughout, though the backbone of strongly melodious subject-matter is lacking. There is a great abundance of themes, and they are handled in Humperdinck's well-known masterly fashion; but they are not always of a distinguished type, and only once, near the end, does the composer indulge for a short while in a genuine stream of prolonged melody. The rest consists largely of very ingenious and homogeneous treatment of somewhat "scrappy" material. We need hardly say that it does not in the least suggest a fairy tale. It is a serious work of art written in the most elaborate and most modern style. Herr Humperdinck knows that fairy tales are the most serious things in the world to children—doubtless he

wishes everyone of his audience to be like unto them. The effective work was well played, and the audience enthusiastically expressed their delight. Madame Marchesi sang a beautiful devotional song, "Sonntagsruhe," with a chaste yet rich orchestral accompaniment, by Herr Humperdinck, and the little ditty "Ein Männlein steht im Walde," from "Hänsel und Gretel." In this the orchestra played some sorry pranks, which must have caused both composer and singer a very bad minute. The lady also sang the air "O ma lyre immortelle," from Gounod's "Sapho," although her voice is hardly suited for such pseudo-grandiose music. Mr. Frederic Lamond gave a superb performance of Tschaiikowsky's B flat minor Pianoforte Concerto. We cannot conceive a finer one. Herr Popper added to the length of the concert by two small violoncello solos, a transcription of Schumann's "Träumerei" and a minutet of his own; and after a goodly portion of the audience, wearied with two and a half hours of solid music, and unmindful of the respect due to the conductor, had been allowed to depart, Sir Alexander Mackenzie raised his baton to conduct the first concert performance of his overture to Mr. Barrie's play "The Little Minister." The beautifully scored piece came as a delightful surprise, for, as played by the splendid Philharmonic orchestra, it revealed point after point not noticeable at the theatre. The spirit and brightness of the music are irresistible, and even the somewhat sentimental second subject ("Little Minister" theme), a genuine "tune" of forty-four bars' length, does not interrupt the merry flow of the merriest and most taking orchestral piece that Sir Alexander has ever written. Though placed at the end of an absurdly long concert, it made a palpable hit and it cannot fail to do so, wherever played.

#### RICHARD STRAUSS.

"Veni, vidi, vici!" Julius Cæsar's laconic despatch might have been quoted by Herr Richard Strauss after his first appearance before an English audience at the last of Mr. Schulz-Curtius's autumn season of "Wagner" concerts, at the Queen's Hall, on the 7th ult. His "victory" was to all appearances complete, for he was the recipient of enthusiastic applause and many recalls, and the huge and brilliant audience could not have given him a warmer welcome or bid him a heartier farewell and "Auf Wiedersehen" if he had been an old favourite whose music they had long known and prized as "a thing of beauty and a joy for ever." We beg leave to doubt whether all those who so generously showered applause upon the young master really derived any genuine pleasure from his music; but that the occasion was a great one for Germany's foremost living composer cannot be gainsaid. Richard Strauss is only thirty-three, but already he enjoys the distinction in his native country of being at once the most wildly eulogized and the most bitterly abused musician of the day. The man who can set musicians and critics by the ears as Strauss has done and will continue to do is no ordinary mortal; and after studying his gradual but most rapid development since his Op. 1—a harmless "Festmarsch für grosses Orchester"—and hearing the splendid performances of two of his ripest works on the 7th ult., the writer would fain be "on the side of the angels" and hail him a genius who will probably force his music upon the world, whether the world likes it or not. Richard Strauss is a great power that cannot be any longer ignored, much less annihilated by adverse criticism and heated warfare of words. We may abominate his music, and there were passages in "Tod und Verklärung" that seemed abominable at a first hearing; but we cannot but grow enthusiastic over the grandeur and masterfulness alike of the conception and execution of his tone-poems, and we shall have to endure that which now seems almost unendurable. Orchestral players may protest that his music cannot be played; they will have to learn to play it, just as their predecessors had to do in the case of Beethoven's Choral and Schubert's C major Symphonies and Wagner's "Tristan." They will ere long even confess to owing him a debt of gratitude, because he is the one composer who has ventured to carry orchestral technique beyond the limits of Wagner and Liszt's most daring flights, and has given them those

new worlds to conquer for which they must surely be sighing after their terrible surfeit of Wagner selections. "Tod und Verklärung" is Strauss's Op. 24 and the third of the five symphonic poems he has written so far, being preceded by "Don Juan" (Op. 20) and "Macbeth" (Op. 23). It is based on a poem of some sixty lines, in which the poet-composer describes in impressive language a dying man's death struggle; how in the delirium of fever he sees his whole life pass before his inner eye: the innocence and happiness of childhood, the fight for the highest ideals of his manhood, the world's cruel "Halt" whenever he seemed to be within reach of his goal, his ever-renewed struggle in spite of the greatest obstacles, "Excelsior" his only watchword, his death ere he has finished his task on earth or attained his ideal, and finally his apotheosis, in which he finds what he vainly sought in life: "Welterlösung, Weltverklärung!" Hardly a new subject to "yearn for musical expression," but one that would appeal strongly to a typically German composer like Strauss, who is a thinker and an idealist, as well as a realist at the same time—an idealist in his choice of such subjects as admit, as this one does, of the widest application to human kind generally, instead of an individual only, and a realist in his means of expression, in which he carries his poetic idea to its logical conclusion with a consistency that is often cruel in its disregard of the laws of beauty. We are no lovers of programme music, but since Strauss will give us none other, we accept the position and do our best to make ourselves familiar with his "stories," without which much of his music might appear incoherent, extravagant, and unlovely, though even then no one could deny the consummate musicianship and brilliant imagination it displays. "Very clever" it will be voted by many. Yes, but the cleverness is not merely that of a musician who has learned everything there is to learn. Something like genius scintillates in these scores, or we are greatly mistaken; cleverness alone could not create a "Tod und Verklärung." That Strauss can write beautiful music which holds us spellbound by its magic suggestiveness, the opening section describing the awesome stillness of the death chamber proves, while in the *Finale* (Verklärung) he builds up an impressive movement of imposing yet simple grandeur on the seven notes of the "Ideal" motif in a manner which proclaims him a master of musical architecture. It is in the middle portion, describing "Life's fitful fever," that his dramatic gifts run riot, and while here again the graphic power of the music is astonishing, there are some discordant bars that sounded quite brutal. Altogether an extraordinary work! As for his "Till Eulenspiegel," we have now heard it five times, and our appreciation of this strikingly original and most amusing *jeu d'esprit*, the most remarkable orchestral Humoresque ever penned, grows by leaps and bounds. What a contrast, this most merry piece after "Tod und Verklärung," and what "clever" musician could have written two such utterly different and yet equally masterful works? "Till" is a great advance on its predecessor in many ways, especially such very important matters as melody, beauty, and clearness, while the orchestration is a perfect marvel even in these days of brilliant scoring. Both tone-poems are in one sense an advance beyond Liszt and Wagner, though few dared to think an advance possible. But Strauss has written the word "Progress" on his banner. To him there is no standing still, much less a going back to the sweet simplicity of pre-Beethovenism. There is no standing still in art but stagnation and degeneration. Whither he and his friends and colleagues, Felix Weingaertner and Max Schillings, will lead it we should not care to conjecture. Excepting a few uncouth-sounding passages for the brass in "Tod und Verklärung," both works were superbly played, under the composer's direction; the performance of "Till Eulenspiegel" was, in fact, a masterpiece of what we might call illustrative playing. The concert opened with Mozart's delicious "Kleine Nachtmusik" for strings, of which a very refined and expressive performance was given. The rest of the programme consisted of Wagner's "Tannhäuser," "Meistersinger," and "Tristan" Preludes, and the "Charfreitagszauber" from "Parsifal," in which Herr Strauss proved himself a somewhat unequal conductor.



### QUEEN'S HALL SATURDAY AFTERNOON CONCERTS.

THE autumn series of Mr. Newman's Saturday afternoon concerts at the Queen's Hall was concluded on the 4th ult. At the performance on the previous Saturday, Mr. Henry J. Wood conducted for the first time Beethoven's Choral Symphony in D minor and secured a highly meritorious interpretation of the mighty work. The vocal quartet consisted of Miss Lucile Hill, Madame Marian McKenzie, Mr. Lloyd Chandos, and Mr. Watkin Mills, and the low pitch enabled the choir to keep in tune without undue strain. The renderings of Grieg's first "Peer Gynt" Suite and Saint-Saëns's symphonic poem "Le Rouet d'Omphale" were remarkable for delicacy and finish, and Herr David Popper's fine playing in his attractive Violoncello Concerto in E minor (Op. 24), written in 1872, was an enjoyable feature of the afternoon. But why did he omit the third movement and play the other two in reverse order? As, however, the executant was the composer, presumably his "intentions" were fulfilled.

The concert on the 4th ult. was remarkable for the variety of the programme, the contributing composers being Gluck, Mozart, Weber, Beethoven, Berlioz, Wagner, Liszt, Massenet, and Saint-Saëns. In its entirety the performance was the finest of the series, and a memorable feature was the intensity of expression, *verve*, and dramatic force with which was interpreted the Paris version of the overture and "Venusberg" music from Wagner's "Tannhäuser." An impressive rendering of Beethoven's Fifth Symphony in C minor was also given, together with the Overtures to "Iphigénie en Aulide," "Die Zauberflöte," and "Oberon." The vocalist was Miss MacDougall, who sang effectively Berlioz's "La Captive" and the Indian-like air, "Désir de l'Orient," from Saint-Saëns's early opera "La Princesse Jaune." These concerts are to be resumed on the 15th inst., when it is to be hoped that the claims of English composers will not be totally ignored.

### LAMOUREUX CONCERTS.

THE Queen's Hall orchestra, under the direction of M. Lamoureux, has shown marked improvement at each performance, until there can be no doubt it has surpassed M. Lamoureux's own French body of instrumentalists. The English players produce a far richer quality of tone, possess a greater grip and depth of expression, while they have acquired the unity of bowing and delicate softness in *pianissimi* passages which were such distinctive features of the interpretations of their French rivals. Under these conditions the concerts have been of unusual interest. That on November 24 included Mendelssohn's "Reformation" Symphony, a work that contains much of the most characteristic writing of this composer and has too long been neglected at orchestral concerts. The programme also contained César Franck's symphonic poem "Le Chasseur Maudit," and Saint-Saëns's work in like form, "La Jeunesse d'Hercule," all of which were finely interpreted.

With the exception of the Overture to Wagner's "Tannhäuser," the concert on the 1st ult. consisted entirely of French music, and comprised the first performance in England of a Symphony in F, by Leon Boëllmann, born in 1862, and who died suddenly in October last. The symphony is decidedly the best work of this composer which has been heard in this country. The themes of the opening number, to which the slow movement is annexed, are striking and suggestive, and they are treated with great contrapuntal skill, command of tone colour, and with poetical effect. The centre number, reckoning according to the breaks made in performance, is entitled "Intermède Variée," and is remarkably vigorous and stirring. The *Finale* (*presto*) is preceded by a "Recitative" (*Andante*) in which effective use is made of modified versions of the principal themes of the preceding movements, and the conclusion is very spirited. Other attractive pieces heard on this occasion were the Prelude to the second act of E. Chabrier's "Gwendoline," a tragic opera in two acts, produced in Brussels in 1886; Saint-Saëns's fine "Marche Héroïque" (Op. 34), and a dainty little

piece, the second of three forming the "Divertissement" from the incidental music written by Massenet to a modern version by Leconte de Lisle of the "Eumenides" of Æschylus, produced at the Paris Odéon in 1873. The second series of these concerts is announced to begin on the 2nd prox.

### CRYSTAL PALACE CONCERTS.

AT the last of the Saturday concerts, previous to the usual Christmas recess, held on November 27, Mr. Manns introduced a new symphonic sketch, or series of sketches, entitled "La Mer," by M. Paul Gilson. The four sections of the work consist of an opening *Allegretto*, in which a theme expressive of the sea is introduced, sailors' songs and dances, a calm twilight scene, and a descriptive storm piece. Though not marked by any exceptional individuality, these sketches are clever pieces and picturesquely scored. An excellent paraphrase of the accompanying poem by Mr. Eddy Levis, which has served as a "programme" to the composer, was provided by Mr. Paul England. M. Gabrilowitsch, the clever young Russian virtuoso, played the solo in Liszt's E flat Concerto with remarkable agility and aplomb, and Miss Esther Palliser sang in her best style Mozart's "Deh vieni," and, to an orchestral accompaniment, Wagner's "Träume," "Dors, mon enfant," and "L'attente." The programme, which was conducted throughout with his wonted skill and animation by Mr. Manns, was completed by Sullivan's "Macbeth" and Rossini's "William Tell" Overtures.

### ROYAL ARTILLERY BAND.

No concerts are better attended, or, as a rule, prove more interesting than those at the Queen's Hall conducted by Cavaliere Zaverthal, whose orchestra is as capable of doing justice to a famous symphony as to light instrumental pieces. Exercising perfect control over his forces, he secures effects that are too often in other quarters conspicuous by their absence. Furthermore, on nearly every occasion this able musician contrives to light upon some work that, though worth attention, is comparatively little known to the metropolitan musical public. An instance of this occurred on November 26, when Jadassohn's Serenade in B flat was an important feature of the programme. All the notable points of this graceful and refined work were neatly brought out; indeed, the expressive slow movement (*Nocturne*) could not have been more delicately rendered. Very successful too was the performance of the "Evening Reverie" from Saint-Saëns's "Algerian" Suite, the effect of which upon the imagination so much depends upon finished interpretation. Mr. Elgar's bright "Imperial" March told well, and amongst the other pieces were Saint-Saëns's symphonic poem "Le Rouet d'Omphale," Weber's Overture "The Ruler of the Spirits," and the introduction to the second act of Humperdinck's "Königskinder." Cavaliere Zaverthal and his band were throughout warmly congratulated on their successful exertions. Another attractive programme drew a large audience on the 17th ult., when a capital performance of Mozart's Symphony in E flat was cordially welcomed. The Prelude to "Lohengrin," Zellner's "Hochzeits March," and a taking Overture, "Loyal hearts," composed by the conductor for the Diamond Jubilee, were also rendered in a style that commanded hearty approval.

### OFFENBACH'S "GRAND DUCHESS" AT THE SAVOY.

CONSIDERABLE interest was excited when it was announced that the management of the Savoy Theatre had decided to revive Offenbach's "La Grande Duchesse de Gérolstein," for the traditions of the French *opéra comique* and those of the Savoy Theatre were, to put it mildly, somewhat diverse. Either an æsthetic revolution would be witnessed in the Gilbert and Sullivan temple or Offenbach must be washed, mangled, and dipped in English starch. The latter course has been pursued, and to those who are not troubled with a memory of the



former English version, the result is amusing to a certain degree—a gay artistic spectacle, most refined, and intensely proper. It is really delightful to hear this music again, which sparkles, and dances, and rattles along in a continuous stream of ear-haunting melody, with an audacious humour all its own, that even triumphs over the clumsy wordiness of the text to which it is tied. Miss Florence St. John's embodiment of the title-*rôle* is excellent according to the Savoy version of the heroine. Miss Florence Perry, as *Wanda*, acts and sings with piquant vivacity, and Mr. Charles Kenningham also sings well as *Fritz*. Mr. Passmore's personation of the burlesque *Commander-in-Chief*, and Mr. William Elton and Mr. Henry Lytton, in the respective parts of *Baron Puck* and *Prince Paul*, render excellent service, as do also Mr. George Humphrey and Mr. Charles Brookfield. Mr. François Cellier conducts a well-balanced orchestra, and the stage mounting is of the artistic and generous nature expected at this theatre.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

We can now conclude our record of these performances to the end of the year. Brahms was strongly represented at the concert of Saturday afternoon, November 27, first by his abstruse though masterly Quartet in C minor (Op. 51, No. 1), excellently led by Madame Soldat, and subsequently by the deceased master's far more genial Sonata in A for pianoforte and violin (Op. 100), in which the lady violinist was joined by Mr. Lamond, who played as a solo, and very finely, Schumann's Fantasia in C (Op. 17). Beethoven's great Pianoforte Trio in B flat (Op. 97) concluded the programme.

The concert of the following Monday may be dismissed with the remarks that Madame Soldat and Mr. Lamond were again the leading violinist and pianist respectively, and that familiar works by Mozart, Beethoven, and Brahms were rendered in a highly acceptable manner. A great event on Saturday, the 4th ult., was the re-appearance of Dr. Edvard Grieg, who is extraordinarily popular in this country. He was first represented by his picturesque Quartet in G minor (Op. 27), led by Mr. Johannes Wolff, and then he came in person on to the platform and played four of his "Lyrische Stücke" with exquisite grace. The concert ended with the distinguished visitor's extremely effective Sonata in G minor for pianoforte and violin (Op. 13). Miss Esther Palliser gave much satisfaction in several songs by Dr. Grieg and Mr. F. H. Cowen.

Monday, the 6th ult., was emphatically a ladies' night. Lady Hallé made a welcome re-appearance and led Beethoven's Quartet in C (Op. 59, No. 3) in her best manner, subsequently playing as a solo the Romance from Joachim's Hungarian Violin Concerto. The pianist, Miss Clotilde Kleeberg, after interpreting Beethoven's beautiful Sonata in D (Op. 10, No. 3), joined Mr. Paul Ludwig in Saint-Saëns's Sonata in C minor (Op. 32) for pianoforte and violoncello, of which a fine performance was given. Mr. Plunket Greene was admirable as the vocalist.

On the following Saturday Mr. Eugene d'Albert's Quartet in E flat (No. 2) was repeated, and it certainly improves on acquaintance, albeit there is a suspicion of labour in portions of the work. Miss Kleeberg was again the pianist, and may be thanked for offering Schumann's lovely though rarely-played "Waldscenen" (Forest Scenes), Op. 82, which she did in a way that could not have been easily surpassed, even by the composer's widow. A brief programme was concluded with Beethoven's "Kreutzer" Sonata, elegantly if not very powerfully rendered by Miss Kleeberg and Mr. Kruse.

On Monday, the 13th ult., Dr. Grieg again appeared, and of course there was a full house. He played four of his early but original Humoresken (Op. 6) and finished the programme with his favourite Sonata in F for pianoforte and violin (Op. 8), in which he was joined by Lady Hallé. It was, as may be easily imagined, a very enjoyable performance. Miss Isabel MacDougall sang three of Grieg's *Lieder* and other songs in an agreeable manner.

The ante-Christmas season came to a close on Saturday, the 18th ult., when the fog was so dense that the audience in St. James's Hall was extremely small. Mozart's

Quartet in C, No. 6 of the set dedicated to Haydn, was excellently played by Lady Hallé and her coadjutors. Mr. Slivinski gave an extremely fine performance of Chopin's Sonata (Op. 35) with the Funeral March, and Schumann's beautiful Pianoforte Trio in F (Op. 80) concluded the concert.

#### BRITISH CHAMBER CONCERTS.

THE novelty at Mr. Ernest Fowles's third "British Chamber Concert," which took place on November 23, at the Queen's (Small) Hall, was the first production of a Sonata in D minor for pianoforte and violin, by W. F. Hurlstone, effectively rendered by Mr. Ernest Fowles and Mr. Jasper Sutcliffe. The first movement of this work excites little more than esteem for its musicianly development, but the *Andante moderato* and final *Scherzando* are excellent and possess considerable individuality. Mr. Fowles's refined and neat rendering of "Three Character-bilder" (why not "Characteristic sketches?") for solo pianoforte, by Algonern Ashton, was a pleasing feature of the evening. Mr. Arthur Walenn was the vocalist.

At the concluding concert, on the 9th ult., the first performance was given of a Modern Suite for pianoforte alone (Op. 20), by Percy Pitt. This was excellently played by Mr. Fowles, the work consisting of a Prelude, Minuetto, Ballade, Scherzo, and Valse, and proving very agreeable music. Other notable compositions were a melodious Sonata in B for pianoforte and violin, by B. Luard Selby; the remarkably clever Quintet in F sharp minor for clarinet and strings, by Coleridge-Taylor; and Four Meditations for pianoforte and clarinet, by Richard H. Walthew. Mr. Charles Draper was the clarinettist, and the string parts in the quintet were capably played by Messrs. J. Sutcliffe, W. Sutcliffe, L. Fowles, and Whitehouse. Mr. Arthur Thompson's refined singing provided agreeable variety. This concert closed the fourth season of the enterprise, which, it is to be hoped, in the interest of British chamber music, has received sufficient support to justify the continuance of the praiseworthy and patriotic scheme.

#### GRIEG RECITAL.

DR. GRIEG's second recital, which took place on the 15th ult., at St. James's Hall, was no less largely attended than the first. The personal interest indeed was increased on the latter occasion by Madame Grieg being the vocalist. This lady has arrived at that period in life when experience lends valuable help to the singer, and as she is entirely at one with the spirit of her husband's lyrics, there is much to learn from her interpretation of the dainty songs, which, by their unaffected nature, spontaneity, and pronounced nationality in idiom, have won so many ardent admirers. The programme began with the picturesque and characteristic String Quartet in G minor (Op. 27), which was most effectively interpreted by Messrs. Johannes Wolff, Inwards, Gibson, and Paul Ludwig. The composer himself joined the first-named in the Sonata in C minor (Op. 45), the finest of the three works in this form, for violin and pianoforte, and in the "Intermezzo" (Op. 56) and the *Alla Menuetto* from the first Sonata in F (Op. 8). Dr. Grieg also rendered some of his small pianoforte pieces with his usual delicacy of touch and refined and piquant style.

#### HERR BUCHMAYER'S HISTORICAL PIANOFORTE RECITALS.

As a rule historical pianoforte recitals are unsatisfactory; partly because it is almost impossible to give an adequate idea of the musical progress of centuries in the limited time ordinarily at disposal, and partly because there are few pianists who are in sufficient sympathy with the earlier writers to create anything but languid interest in their works. The inevitable exception, however, must be admitted in the two recitals given respectively on the 7th and 18th ult., at the Queen's (Small) Hall, by Herr Richard Buchmayer, of Dresden. This pianist has manifestly studied the early clavier composers with the zeal of an enthusiast, and his interpretations of long-forgotten,

and in many instances quite unknown pieces were distinguished by a warmth of expression and keen sympathy with the music that seemed to bring back to the strains the play of human sentiment which had caused their birth. The most curious works brought forward by Herr Buchmayer were the first and second of the six "Biblical Sonatas" by Johann Kuhnau, concerning which Mr. J. S. Shedlock gives such an interesting account in his book on "The Pianoforte Sonata," and the first three of which have been published by Messrs. Novello. The programmes of the two played on this occasion are respectively the "Fight between David and Goliath" and "How Saul was cured by David's Music," the meaning of the different sections being set forth with a clearness that rivals the efforts of the latest exponents of the descriptive symphonic poem. Indeed, were it not for the trifle of dates (Kuhnau died in 1722), one would be inclined to say that the Biblical Sonatas showed the influence of Liszt. Their influence, however, on Bach was shown by the performance of the Leipzig master's "Capriccio sopra la Lontananza del suo Fratello Diletto" (Caprice on the departure of his beloved brother), a genuine piece of programme music, opening with an *Arioso* of great beauty. Herr Buchmayer's selection also included several pieces from the valuable unpublished book of Andreas Bach, one of the treasures of the Leipzig Town Library. The most striking of these were some clever and impressive variations, by Jan Peter Sweelinck (1562-1621), on a song entitled "My young life has an end"; Variations on a Ballet, clear in design and finished in workmanship, by Johann Adam Reinken (1623-1722); and a Prelude, Fugue, and Postlude of remarkably pensive and introspective character, by Georg Böhm (1661-1734), the last-named pieces possessing peculiar interest as good examples of the genius of one whose works form an important link between the compositions of Bach and those of his predecessors. A country dance, or, to give it its Flemish title, "Boeredans," by John Bull, from an unpublished MS. in the British Museum, also deserves mention. It has a fine tune and is thoroughly English in its masculine and direct expression, and should certainly be published. An exceedingly interesting series of characteristic pieces by François Couperin, including a charming "Air de Vièle," was admirably played, and a beautiful Prelude and Fugue for clavier or lute, by Bach, the fugue possessing peculiar grace and dignity. Few, indeed, of the principal early masters were omitted, and the list of works by more modern composers was no less comprehensive. Amongst these was given a very fine performance of Beethoven's Variations in E flat (Op. 35).

#### PIANOFORTE RECITALS.

MISS GERTRUDE PEPPERCORN gave a pianoforte recital at St. James's Hall, on November 25, when her programme included Beethoven's Sonata in F minor (Op. 57) and pieces by Brahms, Schumann, and Chopin. Miss Peppercorn, who may be regarded as a high-class executant at the keyboard, will do much better with a little more experience, for her technique is already excellent.

Mr. George Liebling completed his series of pianoforte recitals for the present on the 2nd ult., his programme at St. James's Hall including Beethoven's Mozart-like Andante in F, originally intended as a slow movement for the "Waldstein" Sonata, Schubert's "Wanderer" Fantasia (Op. 15), and other works of great difficulty. All were rendered with almost perfect accuracy but with an unpleasant measure of coldness. The same defect was apparent at his last recital, on the 13th ult. Mr. Liebling should endeavour to cultivate more warmth of style, for no fault can be found with his technique.

Mr. Frederic Lamond is a pianist of prodigious powers, and it would seem that he desires to rival the late Hans von Bülow, for he gave a recital at St. James's Hall, on the 3rd ult., the programme consisting of Beethoven's five greatest Sonatas, Op. 53, 57, 106, 110, and 111. This was a herculean task, but it was accomplished in the coolest possible manner. This is not implying that Mr. Lamond's manner was cold—on the contrary, it was broad and intellectual, as befits the interpretation of the Bonn master's utterances; but the most difficult passages were

delivered with apparently consummate ease. Mr. Lamond is, in his way, a giant at the keyboard.

Mr. Emil Sauer, termed in his programmes briefly as "Sauer," gave recitals in St. James's Hall, on the 8th and 16th ult., and displayed more wonderful manipulative dexterity than ever. He has not the sentiment of Paderewski, or the profound feeling in Schumann and Brahms shown by Leonard Borwick; but the manner in which his fingers travel over the keys is little short of miraculous. At his first recital last month Sauer started with Beethoven's Sonata Pathétique, which did not suit him very well, but his interpretation of Schumann's Carnival was delightful in every sense. Mr. Sauer's three "Impressions de la Forêt" are charming little pieces. The second recital was dedicated wholly to Chopin and included the two Sonatas in B flat minor (Op. 35) and in B minor (Op. 58) and many smaller pieces. The audience would not be satisfied until the good-natured pianist had accorded no fewer than three extra pieces.

Signor Busoni concluded, on the 10th ult., his series of six recitals at St. James's Hall, having in them demonstrated his right to be placed amongst the best pianists of to-day. His readings were somewhat deficient in emotional warmth of expression and the individuality which so surely attracts a following; but his interpretations were always earnest, intellectual, and in themselves consistent, added to which he possesses an executive command of his instrument that seems to laugh at the most exacting passages. Such qualifications excite the esteem of all who take a lively interest in music and naturally caused the attendances to increase. It is unnecessary to criticise in detail the programmes, but it may be said that they comprised a comprehensive selection from the chief masterpieces which have been written for the pianoforte.

Madame Kisch-Schorr gave a pianoforte recital on November 29, at St. James's Hall, and played a well varied selection of pieces in an agreeable manner, being, however, most successful in those of smaller calibre.

#### MADAME BLANCHE MARCHESI'S RECITAL.

AMONG the most esteemed vocal artists now before the public Madame Blanche Marchesi justly holds a foremost place, and her recital in St. James's Hall, on Tuesday afternoon, November 30, was, of course, fully attended. She commenced with an air from Handel's "Alcina," and followed on with the impressive "Prayer of St. Bernard," by Massenet. Later in the programme Madame Marchesi displayed her unsurpassable qualities as a mistress of vocal art in pieces by Scarlatti, Taubert, Brahms, Saint-Saëns, Bemberg, Blumenthal, and last, but not least, Schubert, in the "Erl-King." In all of these, but especially in the final piece, Madame Marchesi evinced purity of voice, method, and intelligence almost beyond comparison. As the daughter of a gifted mistress in her art, Madame Blanche Marchesi may take credit to herself that she does honour to her mother's name.

#### AMATEUR ORCHESTRAL CONCERTS.

THERE is no diminution whatever in the activity of the numerous and well-trained orchestral associations carried out almost strictly by amateurs, who play with scarcely less facility than professional artists. For example, the Stock Exchange Orchestral Society and Male-Voice Choir showed itself in excellent form under its new honorary conductor, Mr. Arthur W. Payne. It is true the performances at the Queen's Hall, on the 6th ult., were as a rule somewhat sluggish as compared with those under Mr. George Kitchin, who is unfortunately prostrated by illness; but Mr. Payne, who is not only a first-rate violinist but a good musician, will swiftly infuse more spirit into his orchestra without much doubt. Mr. Hamish MacCunn's Overture "The Land of the Mountain and the Flood" was at the head of the scheme, and the principal feature was Beethoven's C minor Symphony, which was rendered with all due force, but with scarcely sufficient spirit. The male-voice choir did very well indeed in selections by Hatton, Stevens, Clowes Bayley, and C. Lee Williams. The orchestra and choir of this Association

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continue to improve and are now scarcely surpassable in their way.

The Westminster Orchestral Society gave its thirty-eighth concert at the Town Hall, in Caxton Street, on Wednesday, the 8th ult., under the direction of Mr. Stewart Macpherson. The programme opened with three of Dvorák's "Slavonic" Dances (Op. 46), and included Beethoven's Symphony in D (No. 2), capitolly played, and a suite, in four movements, from Sir Arthur Sullivan's thoroughly national music to the ballet "Victoria and Merrie England." Mr. Donald Heins displayed a bright and silvery tone as a violinist, and Miss Georgina Delmar was acceptable as the vocalist.

The Royal Amateur Orchestral Society began its twenty-sixth season on the 8th ult., at the Queen's Hall, under its newly appointed conductor, Mr. Ernest Ford. This musician's talent and skill, both as a composer and director of orchestral forces, have been shown in faithful and conspicuous service at the Empire Theatre, and the Royal Amateur instrumentalists may be congratulated on having secured so able a commander. The programme included Haydn's Symphony in D (the second of the Salomon set), Mendelssohn's Overture to "Ruy Blas," and Nos. 1 and 3 of Dvorák's characteristic "Legends," originally written as pianoforte duets, but subsequently orchestrated by the composer. These works were meritoriously rendered, especially the genial symphony, and the orchestra also ably supported Mr. Douglas Boxall, a very promising young pianist, who gave a brilliant rendering of the solo part of Liszt's "Fantaisie Hongroise." The vocalists were Madame Julia Lennox and Mdlle. Otta Brony.

#### ROYAL ACADEMY OF MUSIC.

THE Tenterden Street students have seldom given more satisfactory proofs of the soundness of the training they receive under Sir Alexander Mackenzie's genial rule than during the recent autumn term. In accordance with an excellent and now happily established custom, a concert was given on the 8th ult., at the Imperial Institute, pleasing features of which were the effective interpretation, by Miss Gertrude Drinkwater, Miss Jane Spicer, Mr. Whitworth Mitton, and Mr. Ford Waltham, of Miss Liza Lehmann's clever song cycle "In a Persian Garden," and the respective admirable violin and pianoforte playing by Miss Elsie Southgate and Miss Marguerite Elzy.

It was a happy thought and a graceful act to devote the usual autumn term orchestral concert, which took place on the 16th ult., at the Queen's Hall, to the first performance in London of Professor Villiers Stanford's "Requiem," and it is to be hoped that it may mark the further interchange of like courtesies and manifestations of mutual appreciation between the professors of the two schools. It would seem that so perfect is the harmony and spirit of abnegation which exists between the professors at the Royal College and also amongst those of the Royal Academy, that the pupils are never permitted to bring forward the compositions of their respective teachers. It is highly commendable that the professors should be so keenly alive to the sensitiveness of the musician's temperament; but as many of our best composers are on the staff of either one or the other of these Institutions, the students are consequently kept in considerable ignorance of much modern English music. This is undesirable from many points of view, and the interchange of compositions would seem to suggest an admirable remedy. How loyally the works emanating from the sister Academy would be treated may be gathered from the zeal and intelligence displayed in the interpretation of Professor Stanford's "Requiem." The part-writing in this work frequently presents no small difficulties, as the Birmingham chorists found; but they were boldly attacked and admirably overcome, the performance in its entirety, under the direction of Sir Alexander Mackenzie, being undoubtedly one of the most successful achievements of the Royal Academy students. Two vocal parties were formed, the first consisting of Miss Gertrude Drinkwater, Miss Jane Spicer, Mr. William Maxwell, and Mr. Ford Waltham, the second comprising Miss Ethel Wood, Mrs. Franks, Mr. Whitworth Mitton, and Mr. Frederick Ranalow. In the matter of balance of tone the former was the best, Miss Wood's fine soprano voice frequently being

permitted to overpower those of her companions; but individually the singers showed well trained skill and marked intelligence in their respective solo passages, and they were ably supported by the choir and orchestra. The fine music was fully appreciated by a large audience, who insisted upon the composer personally acknowledging the applause. It should be added that the "Requiem" was preceded by Saint-Saëns's Concerto in A minor (Op. 33) for violoncello, the solo part of which was played with remarkable skill by Mr. Dezsö Kordy, and two movements from Rubinstein's Pianoforte Concerto in D minor (Op. 70), the soloist in the latter being Miss Marion White.

The customary dramatic and operatic performances at the Institution took place respectively on the 16th and 17th ult. On the first occasion the pieces chosen were a comedieta in one act, entitled "A case for eviction," by Theyre Smith, and W. S. Gilbert's fairy comedy in three acts, entitled "The Wicked World." The former trifle was brightly played by Mr. Henry W. Stanley, Miss Ethel Hall, and Miss Agnes Jones; and in the latter the principal parts were personated with considerable success and sense of humour by Miss Annie M. Child, Miss Margaret Chatwin, and Messrs. Cecil Rose, Arthur L. Soames, and Maengwyn Davies. On the 17th ult. the students of the operatic class, under the direction of Mr. G. H. Betjemann, were heard in the first and second acts of Flotow's "Martha" and Sullivan and Gilbert's "Trial by Jury." The most complete embodiment in "Martha" was Mrs. Julia Frank's personation of Nancy, which was excellent. Very efficient service was also rendered by Miss Margaret Drysdale and Messrs. Whitworth Mitton, Robert Hyett, Ford Waltham, and Robert Radford. In "Trial by Jury" the part of the Plaintiff was humorously embodied by Miss Ethel M. Wood, and much dramatic perception was shown by Mr. Haigh Jackson as the Judge. The choruses were vivaciously sung, and the accompaniments were skilfully played by Mr. Cuthbert F. Whitmore. A pleasing episode in the evening was a little speech from Sir Alexander Mackenzie, telling the students that Professor Villiers Stanford wished them to know how highly he thought of their rendering of the "Requiem," and that Mr. Ramsden had been so impressed with the excellence of the teaching that could secure such a performance that he had given the Students' Fund a cheque for a hundred guineas.

The competition for the Lady Jenkinson Thalberg Scholarship took place on the 9th ult., and the winner was Elsie E. Horne (of London). The competition for the Heathcote Long Prize took place on the 11th ult. The prize was awarded to Cuthbert F. Whitmore (of Clifton). The examiners highly commended C. H. W. Hickin and G. D. Cunningham. The Bonamy Dobree Prize was competed for on the 13th ult. The prize was awarded to Bertie Withers (of London). The examiners highly commended Arthur C. Maney. The competitions for the Rutson Memorial Prizes (for contraltos, and baritones and basses) also took place on the same day. The prizes were awarded to Gertrude Booth (of Cambridge) and Reginald Chalcraft (of Alton). The examiners highly commended Miss Norah Reade. The following scholarships and prizes were competed for on the 17th and 18th ult.: Sinton Dolby Prize, awarded to Gertrude Drinkwater (of Cardiff); highly commended: Edith A. Hensler and Sarah Gomersall; commended: Marianne S. Hann, Minnie Phillips, and Hettie West. Hine Prize, awarded to Arthur Erskine Newstead (of London). Potter Exhibition, awarded to Cyril W. Cole (of Quinton, Northamptonshire). Westmorland Scholarship, awarded to Ethel Mary Wood (of Holmfirth). The examiners highly commended Alice Coleman and Christine M. E. Warner, and commended Edith M. Nutter and Margaret G. Cooper.

#### ROYAL COLLEGE OF MUSIC.

BRAMH'S String Quartet in C minor (Op. 51, No. 1) is perhaps as hard a nut to crack as anything in chamber music, if we except Beethoven's posthumous Quartet. It was not surprising, therefore, that the four young students, William Read, Mary Noverre, Edward Behr, and R. Purcell Jones, who performed the work at the concert of



November 30, did not do much more than play the notes, and these without obtaining the balance necessary to bring out important inner parts. Perhaps insufficient rehearsals were the cause of this defect—at any rate, we heard hardly one note of the very important viola melody in the *Allegretto*. The performance of Schumann's Piano-forte Quartet by William Scott, Wilfred Mander, Edward Behr, and Robert Grimson suffered through a different cause—viz., the breathless hurrying (most likely due to nervousness) of the violinist. Scott played the pianoforte part with great fluency and exceptional refinement. The Hon. Norah Dawney sang Brahms's "Liebestreu" and "Meine Liebe ist grün" quite charmingly. Her voice is a very sympathetic mezzo-soprano which she produces with perfect ease. Her intonation is absolutely true and, except for a few too hard consonants, she pronounces German excellently. She cannot yet reveal the emotional depth of such a masterpiece of expression as "Liebestreu"; that will come in time. The College possesses a real live prodigy in young Haydn Wood, a bright-looking little lad, all smiles and collar, who plays the fiddle as if it were the easiest thing in the world, as easy as eating jam tarts. Seriously, the boy is quite exceptionally gifted, for he played Vieuxtemps's difficult Air Varié in D with an assurance and ease that seemed almost uncanny. Francis Harford, who also pronounces German extremely well, sang Schumann's tedious Ballade "Belsatzar." William Hurlstone produced a Capriccio for the pianoforte of his own composition, and played it exceedingly well. It is an elaborate, boldly conceived, spirited, and effective piece, that does not in the least suggest a student's 'prentice hand. The composer is evidently one who will have to be reckoned with ere long. The final concert of the term brought a surprise in the shape of an English Symphony, the first (excepting students' works) we remember hearing at the College. We welcome the innovation heartily, for unless some of the best specimens of native music are played by and before students, what is there to prevent their coming to the sorry conclusion that high-class English music is practically non-existent? Perhaps we may now expect to hear Dr. Parry's splendid No. 4 in E minor, which has only been played once—viz., at the Richter concerts of 1889, for which it was composed. Mr. Cowen's "Scandinavian" Symphony, which was chosen for performance on the 14th ult., is not his best orchestral work, in our opinion; but it has carried his name and fame abroad, besides being a favourite here. We consider his "Niagara" Symphony (No. 5) a finer work, and should therefore have preferred it on this occasion. Unfortunately, the performance of the "Scandinavian" was by no means irreproachable. The first movement was rattled through in a somewhat careless, unsympathetic manner: there was hardly an attempt at phrasing in the strings; the violoncellos were out of tune and the first violins did not seem to care whether they played their difficult passages correctly or not. Amends were made in the poetic *Adagio* and the dainty *Scherzo*, which went excellently, even including the passage for the treacherous horns, in the boat on the fjord! The *Finale* was given with spirit and a sort of rough, not altogether inappropriate vigour. The concert opened with the "Coriolan" Overture (Beethoven). Herbert Fryer played Grieg's Piano-forte Concerto with commendable poetic feeling and highly developed technique. Mary Noverre was somewhat overweighted in Bruch's Violin Romance in A minor. We have heard her play much better on other occasions. Morfydd Williams sang the air "O del mio dolce ardor," from Gluck's "Paride ed Helena," but her exaggerated use of the *portamento* was ill-suited to the classic dignity of the music. R. Madoc Davies attempted Handel's "Nasce al Bosco," the "divisions" of which florid air were, however, quite beyond the stage at which he has arrived in his studies at present. Finally we have to notice the production of two part-songs for female voices: "A Litany" ("Drop, drop, slow tears") and "Love-sick Strephon" ("From White's and Will's"), by William Hurlstone. They are charmingly written pieces, but more remarkable for smooth workmanship than melodic invention. They were fairly well sung and might have gone perfectly if some of the ladies in the choir had not looked upon them as solos in which to distinguish themselves individually.

At the conclusion of the Christmas term, on the 18th ult., the following awards were made:—Council Exhibitions: Ethel Wilson (pianoforte), £15; Claude Hawcroft (violin), £5; Agnes H. Bailey (violin), £15; Sybil Maturin (viola), £15.

A competition also took place for the Norfolk and Norwich Scholarship, which was awarded to Elizabeth Broom (singing), Laura Mortlock being *proxime*.

The Hopkinson Gold Medal for pianoforte playing was awarded, after competition, to Maud Gay (scholar) and the Forsyth Prize to Thomas F. Dunhill.

The Dove Prize was awarded jointly to William Hurlstone (composition scholar) and Mary Noverre (violin scholar).

#### GUILDHALL SCHOOL OF MUSIC.

THE students of this Institution ably acquitted themselves, on the 16th ult., in a performance of "The Golden Legend," at St. James's Hall, under the direction of the Principal, Mr. W. H. Cummings. That there should be shortcomings by the chorus as well as by the soloists was not surprising, but these were less numerous and less serious than might reasonably have been expected. Throughout there was evidence of careful rehearsal and of close attention to the conductor, who certainly did his best to secure a satisfactory issue. The general effect of the chorus-singing would have been improved by a more even balance of the respective divisions. The ladies were greatly in the majority, but their male companions strove to counterbalance this by extra effort, and occasionally succeeded—notably in the beautiful unaccompanied "Evening Hymn," which, being rendered with much smoothness and delicacy, in addition to the pitch being steadily maintained to the close, evoked an irresistible demand for repetition. The level choral passages were generally well delivered. Miss Jessie Bradford sympathetically rendered the music of *Elsie*, and Mr. Montagu Borwell evinced keen perception of the subtlety and humour of *Lucifer*, as illustrated with such masterly effect by Sir A. Sullivan. Mr. Henry Franckiss, Miss Maude Clough, and Mr. Epstein, on the whole, justified their selection for the parts of *Prince Henry*, of *Ursula*, and of the *Forester* respectively. The band earned a fair share of the applause liberally bestowed.

#### MUSICAL ASSOCIATION.

At the meeting of the Musical Association on the 14th ult., at the Royal College of Organists, Mr. W. H. Hadow read a thoughtful paper, entitled "Form and Formation of Music," which, however, chiefly concerned past and present styles of press criticism. These the lecturer roughly divided into two classes, severally naming the writers "Formalists" and "Impressionists." Obviously those to whom such appellations can be justly applied represent extreme views which do not characterise serious press criticism of to-day; but there was much that was interesting in Mr. Hadow's endeavours to create a true basis for criticism, and although the essentials announced have long been known and guided those who hold responsible positions in the critical world, they were pleasantly presented and with considerable literary skill. Mr. Hadow thinks that the old critics, who judged everything by the standard of established precedent, are largely responsible for the Impressionist, "who tells us roundly that laws only exist to give genius the pleasure of breaking them, . . . and that criticism should be restricted to the personal note." Doubtless this is so, but although the Impressionist may be everywhere, his value as a judge is pretty accurately estimated by the public. A strong argument in support of the necessity of form in music was "that in music the relation between form and idea is much more intimate than in literature. The latter may often give us example of a thought clearly seen but marred in the statement by words or clumsy language; in that of music imperfect form means imperfect conception, and inadequate expression is a mark of weakness or confusion in the idea. A false rhyme in a stanza of verse implies no more than an incorrect ear, the thing said may be true in spite of it; a false rhyme in a melody implies,



in addition, an ill-balanced mind, and the meaning of the passage suffers in consequence. Indeed, it is hardly too much to say that in music form and conception are the obverse and reverse of the same set of relations, and that we cannot properly estimate the one without thereby judging the other." Mr. Hadow showed in felicitous manner that the chief requisite of music was that it should be organic, that it should "build together in unity a diversity of separate parts," and that "to insist upon this formal organisation is not to depreciate the idea but to emphasise it. Design and expression are not antagonistic—they are hardly ever separable. Expression without design would be mere stammering; design without expression would be merely academic accuracy, which is a synonym for bad design." From these and like considerations Mr. Hadow drew the deduction, which has long been recognised by competent critics, that design is subject to development in common with other branches of musical art.

After the usual commendatory words on the paper by the chairman, who was Sir John Stainer, some remarks were made by Mr. John Taylor, Mr. Southgate, and others, relative to a regret expressed by Mr. Hadow at the clumsiness and indefiniteness of musical nomenclature, these comments being amusingly capped by Mr. C. A. Barry, who read a paragraph written by him twenty years ago in which it was proposed that the Musical Association should deal with this matter.

#### THE Highbury Philharmonic Society.

The excellent concerts given by the enterprising Highbury Philharmonic Society, under the conductorship of Mr. Bettjemann, were resumed at the Athenæum, on November 23, distinction being given to this occasion by the production of a setting, by Richard H. Walthew, of the "Ode to a Nightingale," by John Keats. The work is laid out for baritone solo, chorus, and orchestra, and is distinguished by the same happy union of accentuation and sentiment between the text and the music which form so admirable a feature in this clever young composer's "Pied Piper of Hamelin" and other compositions. The passages for the solo voice, while calling for a well-trained singer to do them justice, are not difficult, and are of a nature that would appeal to vocalists possessing a refined and sympathetic style. They were excellently rendered on this occasion by Mr. Bantock Pierpoint, and the expressive choruses and cleverly scored accompaniments were intelligently interpreted. Another novelty was a *scena* for soprano solo and orchestra, entitled "Daybreak," by Miss Clarisse Mallard, who has gone to Longfellow for her text. Miss Mallard's setting is a very creditable effort of a young composer who, it may be remembered, has also written an "Elfentanz" for orchestra and a "Concert-overture," which, moreover, have been played by the Stock Exchange Orchestral Society. Miss Medora Henson sang the solo with her usual earnestness, and Miss Mallard was heartily called to the platform at the close. The second part of the programme was occupied with Dvorák's characteristic cantata "The Spectre's Bride," the solos in which were effectively sung by the above-mentioned vocalists and Mr. Edward Lloyd.

#### "KING OLAF" AT CAMBERWELL.

WHILE Mr. Elgar's splendid Hanley Festival cantata has started on a triumphal career in the provinces (it is included in the prospectuses of about a dozen of the leading provincial societies), London is still waiting for a thoroughly adequate performance of what is, in many respects, the most remarkable cantata produced by a British composer since "The Golden Legend." Suburban London is fortunately more enterprising than that part of London proper which frequents the Royal Albert Hall, St. James's and Queen's Halls, and one of the best suburban musical societies, the South London Choral Association, has had the courage to give a performance of Mr. Elgar's elaborate and very fully scored work with a complete orchestra. The concert took place at the South London Institute of Music, on November 24, when the Society's enterprise was rewarded by attracting a crowded audience. The conductor, Mr. Leonard C. Venables,

had good reason to be satisfied with the performance, for though the orchestra (ably led by Mr. T. E. Gatehouse) was somewhat deficient in strings and a proper balance was not always obtained either between its two chief divisions, strings and wind, or between orchestra and chorus, yet sufficient justice was done to Mr. Elgar's masterpiece to enable the audience to recognise much of the beauty and strength of the music. That they should have appreciated it at its full worth was hardly to be expected, for we know from experience that each fresh hearing reveals points of interest and beauties of theme, expression, and poetic or dramatic significance not previously noticed; such are the wealth of ideas and the *embarras de richesses* of the mosaic-like detail work in this cantata. As we pointed out after the Crystal Palace performance, there is, perhaps, too much detail in Mr. Elgar's score. Ear and mind find it no easy matter, under the circumstances, to follow the extremely rapid course of the music. If the latter were merely sound and fury, signifying nothing, it would not matter; but that is just what it is not. Almost every bar deserves, as it invites, close attention; and meanwhile the glowing orchestration rushes past the bewildered listener and surfeits him with sonorous sound as he breathlessly endeavours to follow the story and Mr. Elgar's ingenious and frequently very subtle use of the *Leitmotive* that illustrate and elucidate it, or to take in the thousand and one more or less important points that claim attention. This and the Schubert-like superabundance of subject-matter may be faults, but we prefer to count them the very virtues which raise the work so highly above the level of the average cantata. Mr. Venables' excellent choir had taken great pains with its difficult task, and, making allowance for an occasional sign of weakness in the attack (due, no doubt, to the fact that no rehearsal with the orchestra had taken place) and the comparative weakness of the tenors, we can award hearty praise for the way in which the splendid choruses were sung. The very beautiful romantic prologue, which transports us as with one bound into Saga-land, the powerful "Challenge of Thor," the weird "Wraith of Odin," and the graphic and impressive "Death of Olaf" were given with appropriate expression and spirit, while the delightfully melodious ballad "A little bird in the air" was sung with a good swing, though somewhat slower than Mr. Elgar takes it. It was enthusiastically re-demanded, but Mr. Venables declined the compliment. The soloists were Miss C. Talbot, Mr. C. Ellison, and Mr. A. Walenn. Miss Talbot's clear, high, and well-trained soprano voice did ample justice to the parts of *Gudrun*, *Sigrid*, and *Thyri* vocally, though not altogether dramatically; almost the exact opposite may be said of Mr. Walenn, his dramatic expression outshining his vocalisation. Mr. Ellison as *Olaf* seemed somewhat overweighted, though at times he sang with good effect. Mr. Venables conducted with conspicuous ability.

#### "THE REDEMPTION" AT PORTSMOUTH.

(BY OUR SPECIAL CORRESPONDENT.)

THE natural associations of Portsmouth might well be considered nautical rather than musical; but the visitor from London who listened to an excellent performance of Gounod's "Redemption" there, on the evening of the 9th ult., could not fail to be impressed with the musical resources of our premier naval port. The concert was given by the Borough of Portsmouth Philharmonic Society, which was established in 1881 by Mr. J. W. D. Pillow, organist of the Parish Church, Portsea, under whose popular direction it flourished until 1893, when, to the great regret of the members, he resigned owing to ill-health. Mr. Pillow was followed by Mr. A. Williams, whose recent appointment to the bandmastership of the Grenadier Guards necessitated his removal to London. Mr. Williams has been succeeded by Mr. Frederick Rutland, who entered upon his duties at the beginning of the present, the seventeenth, season. During its sixteen years' existence the Society has performed twenty-five oratorios and cantatas, of which "Elijah" and "Creation" have been performed four times, "The Golden Legend"

twice, &c., the last annual report giving an excellent record of "something attempted, something done."

The concert at which we had the pleasure of attending on the 9th ult. presented several features of interest. In the first place, the fine Town Hall was crowded by an audience who followed Gounod's descriptive music with evident appreciation. Secondly, the occasion was the first appearance of the new conductor, Mr. Frederick Rutland, who bids fair to maintain the best traditions of his predecessors. The band was not only complete, but numbered sixty-three performers, eleven of whom were ladies, the fair sex including the "leader," Miss Ethel Rutland, four other violinists, two viola players, three violoncellists, and one oboist.

The chorus, numbering about 200 voices, sang with admirable taste, precision, and expression. A common fault of amateur chorus singers—want of attack—was at times noticeable, but in so comparatively small a degree that, with careful attention on the part of each individual singer, it ought very soon to be entirely eradicated. The same comment is applicable in regard to deficiency in rhythmic feeling. But the Portsmouth singers showed so much aptitude and intelligence in their work that we feel sure these remarks will be received in the spirit in which they are offered.

Speaking generally, we may say that the performance attained to a highly commendable level of excellence. It is true that there were moments when Gounod's chromatic progressions tried the capabilities of some of the orchestral players; but there was an earnestness of purpose, stimulated by a zeal for high artistic attainment, which deserves that hearty recognition which we ungrudgingly give.

The soloists were Miss Margaret Barter, the possessor of a bright and pleasant voice, who thoroughly merited the encore she obtained for her beautiful rendering of "From Thy love as a Father"; Miss Edythe Gammon, Madame Hope-Glenn, Mr. Samuel Masters, Mr. Francis Harford, and Mr. Arthur Barlow, all of whom sang with intelligence and feeling. Mr. W. Monk Gould (the honorary organist of the Society) rendered efficient service at the organ.

Finally, the Portsmouth Philharmonic Society is doing excellent work. Its enthusiasm, its resources, and its praiseworthy efforts alike give cause for congratulation and emulation.

#### MR. WILLEM COENEN'S PIANOFORTE RECITAL.

UNDER the auspices of the London Academy of Music, Mr. Willem Coenen gave a pianoforte recital at the Pavilion, Brighton, on November 24, before a large audience, who frequently showed their admiration of his brilliant gifts as a pianist by hearty applause. The programme included Mendelssohn's Prelude and Fugue in E minor; Beethoven's Sonata (Op. 57); two of Mr. Coenen's own compositions, "Twilight" and "Les Etincelles"; a romance by Grieg; a sonata by Scarlatti; Rubinstein's "Rêve Angélique"; studies by Chopin, Liszt, and Rubinstein; and Liszt's grand fantasia on "Norma." With his pupil, Miss Nelly Gellatly, who has an excellent touch and musical intuition, Mr. Coenen played Moscheles's duet for two pianofortes, "Hommage à Handel," for the excellent rendering of which the performers were enthusiastically recalled. The vocalist was Miss Florence Oliver, who contributed Mr. Coenen's sympathetic song "Thou wilt remember us," which was heartily encored. The recital was in every respect a great success.

#### MR. COWEN'S "SCANDINAVIAN" SYMPHONY IN MILAN.

AN excellent performance of Mr. Frederic H. Cowen's "Scandinavian" Symphony was given on the 5th ult., at La Scala, of Milan, at one of the grand orchestral concerts conducted by Signor Leandro Campanari. Two movements of the work had already been produced here in 1882, under Faccio's direction; but the present was the first occasion of its performance in its entirety, and the reception it met with, both on the part of the audience and the press, was a most enthusiastic one. The *Corriere della Sera*, in

giving a most appreciative notice of the event, says, *inter alia*: "Mr. Cowen's symphony is, without doubt, a work of the highest artistic value, replete with originality and characteristic elements and pervaded by a spirit of buoyancy which render it a pleasure to listen to. The opening *Allegro*, with its sure and admirable handling of the principal themes, need not shun comparison with the best examples of the classical repertory. And these special features are still more clearly emphasized in the final movement, which may be described as brilliant and vigorous. Exquisitely poetic is the *Adagio*, while the *Scherzo* abounds in charm and originality, and with its transparent texture and scintillating brightness cannot fail to be a source of veritable enjoyment. It was a distinct success, and the conductor at its conclusion was greeted with prolonged and exceptionally hearty applause."

#### "SAINT LUDMILA" IN VIENNA.

The first performance in Vienna of Antonin Dvorák's oratorio "St. Ludmila" took place on November 14, at the opening concert of the season of the famous Gesellschaft der Musikfreunde. Since its original production, at the Leeds Festival in 1886, the work has been frequently produced at different places in the composer's native Bohemia, and has been permanently placed on the repertory of the Prague National Theatre. The present performance, which was, of course, given in the German language, was an excellent one, under Herr von Perger's direction, and with Mesdames Wilhelmj and Schemmel, Herren Giessen and Hesch as the highly satisfactory representatives of the solo parts. As regards the reception accorded to the work by the numerous audience, its success was complete, the development of the various stages of the oratorio being followed with intense interest, while in the organs of the press also the distinctive merits of the music are spoken of in terms of high appreciation. The composer, who was present, met with a most hearty reception, and at the conclusion of each part had to bow his acknowledgments of the applause bestowed. We give the following brief extracts from notices contained in some of the leading Viennese journals:—

The *Neue Musikalische Presse* says: "If there is one amongst living composers capable of arousing in us a fresh interest in oratorio, it is Dvorák. With the fertility of invention, the technical resources, and the mastery of form possessed by the old masters, he combines the most modern acquirements of richest orchestral colouring and of subtle instrumental effects. His melodies, moreover, are independent of the ephemeral taste of a period, for they have their root in the soul of a people. His art is essentially national, yet at the same time it is likewise cosmopolitan."

The *Wiener Abendpost* says: "In 'St. Ludmila' the characteristic spirit of both the old and the more modern masters is most happily blended. . . . There is a delicate Schumannesque poetry in the graceful chorus 'Blossoms born of teeming Springtime.' Replete with intense devotion, and anon with passionate fervour, is the chorus 'Hear when we call.' *Ludmila's* air, 'I long with childish longing,' is a most fascinating number and characteristic in its form. Again, the final chorus in the first part, 'Now all gives way,' is, like many of the succeeding ones, most masterly in its elaboration and highly effective. . . . The success achieved by 'St. Ludmila' in Vienna should lead to a general acceptance of the work also in Germany."

The *Neues Wiener Tagblatt* says: "In the magnificent chorus 'Now all gives way,' with its grand fugal development, we seem to witness the collapse of an entire world. Again, the scene of the appearance of *Borivoj* and his meeting with *Ludmila* is so admirably realised that we appear to live through it ourselves. The composer, thanks to an admirable performance, has achieved a complete triumph."

Die *Reichswehr* says: "A remarkable freshness and gracefulness breathes in the lighter choral numbers, such as the one 'Blossoms born of teeming Springtime' and the hunting chorus 'Gaily through forest.' The composer's spiritual relationship with Smetana is frequently apparent, more particularly in the air of *Ivan*, 'I greet thee, my daughter.' The beautiful work fascinated and enraptured the audience."

## MANCINELLI'S "ERO E LEANDRO" IN MADRID.

SIGNOR LUIGI MANCINELLI'S opera "Ero e Leandro" achieved a most brilliant success on its first stage representation, on November 30, at the Teatro Real, of Madrid. The work had been most carefully mounted and the performance, with Madame Darclee and Signor De Marchi as excellent representatives of the principal parts, was a most satisfactory one, under the composer's direction. Nor was there any lack of enthusiastic appreciation of the work on the part of the numerous and distinguished audience present, which included the Queen of Spain and the Royal Princesses. Number after number had to be repeated, and at the conclusion of the performance the composer and leading interpreters were recalled again and again. Similarly appreciative and even enthusiastic are the notices contained in the leading journals of Madrid:—

*La Época* thus graphically describes the attitude of the audience: "Upon the first appearance of Luigi Mancinelli to take his seat in front of the orchestra, but little notice was taken of his arrival. The public seemed indifferent and some opposition even mingled with the first demonstrations of applause. Soon, however, the plaudits became general and there came moments when, as in the first duet between the lovers, the audience rose *en masse* to break out into perfectly frantic applause, interrupting for the moment the progress of the scene with vociferous exclamations. And these manifestations were repeated many times during the evening."

*La Correspondencia* says: "'Ero e Leandro' is without question an important work, appertaining to the true modern Italian school as represented by the great Verdi, and infinitely superior, both as regards its artistic and technical merits, to all other works by the younger generation of Italian composers which we have heard here. All honour to the Maestro Mancinelli. May he continue to produce works of true art such as the present."

*The Herald of Madrid* says: "There can be no doubt that the score of 'Ero e Leandro' is the work of a composer possessing great imaginative powers. It embodies, moreover, not a few novel harmonic and surprising sonorous effects. The composer is an adept in the utilisation of the characteristic *timbre* of every instrument in the orchestra, which enables him to obtain dazzling combinations and a variety of colour which it would be difficult to surpass."

*El Diario Ilustrado* says: "The triumph achieved by 'Ero e Leandro' could not have been more complete nor yet more justly deserved. There are great beauties contained in this work, much genuine inspiration, charm of melody, passages of true sublimity, and, withal, perfect marvels of instrumentation. Boito's verses also include many beautiful lines, which were greatly appreciated."

## REVIEWS.

*The Waxwork Carnival.* A Humorous Operetta. The words written by Bernard Page. The music composed by Arthur Richards. (Novello's School Music.) [Novello, Ewer and Co.]

THE argument of this amusing operetta is set forth as follows: "Julius Cæsar and Mary, Queen of Scots, are engaged, and arrange with the waxworks to be married and hold high carnival in their room. Unfortunately, some nineteen hundred years previously, Julius Cæsar had plighted troth with the proud English Queen, Boadicea, who, hearing of his faithlessness, stops the ceremony by announcing an action for breach of promise. This rouses the indignation of the chorus, who, in the second part, give vent to their woes. Julius Cæsar comforts them by the assurance that Henry VIII. has looked favourably on Boadicea, and that it is highly probable some agreement may be made. Eventually two marriages take place instead of one, and Henry and Boadicea, Julius Cæsar and Mary, are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the waxworks go to sleep as the curtain falls." The quaint humour of this plot has been tersely developed in a series of lyrics and short speaking parts that would not only

supply a diverting entertainment for children, but would also provide amusement for their elders. The music is extremely simple, but possesses distinctive attractiveness by its assimilation of folk-song characteristics, and vivacity is imparted to the solos by the interjectional remarks of the chorus. The annexation of the Bridal chorus from Wagner's "Lohengrin" for the marriage festivities increases the humour of the work. It should be added that, in addition to the characters mentioned in the argument, there are speaking parts for *King Cole* and *Little Red Riding-Hood*. Unlimited diversity of dress and any number of assistants can, of course, be introduced in the chorus.

*The Bispham Album of Classical Songs.* Selected and edited by David Bispham.

*An April Shower.* Cantata for Treble Voices. Words by Bernard Page. Music by Arthur Page.

*A Waif and Stray.* Song. Words by Edward Oxenford. Music by Henry J. Wood.

*The Mermaid.* Song. Words by J. Gatey. Music by Edwin Stephenson.

[Forsyth Brothers.]

MR. BISPHAM has selected two songs by Schubert—namely, "An die Musik" (To Music) and "Der Zwerg" (The Dwarf)—and eight well-known lyrics by Schumann, the whole forming a convenient selection for baritone singers, to suit the compass of whose voices several of the examples have been transposed. Mr. Bispham's editorial work comprises breath and accent marks, which will be helpful to the imperfectly trained singer, and in "The Dwarf" attention is called to the necessity of alteration of tone colour in certain passages, a matter much overlooked by vocalists.

Mr. Page's cantata is melodious and simple and well adapted for use in schools. The choruses are written in two parts, and the vocal solos only call for very moderate abilities. Speaking parts are also provided and opportunities afforded for variety of costume.

"A Waif and Stray" follows the path of Gounod's "Worker" and meets a like reward. The vocal part is well laid out for the voice and the accompaniment is tasteful and musicianly.

Mr. Stephenson's "Mermaid" sings an attractive song, although she is much given to say "Ah-lee," the meaning of which is not quite clear, but it rhymes beautifully with "me" and "sea," which may account for its frequent repetition. The music is melodious and the pianoforte part effective. "But never a voice from the ship" replies, and one feels rather sorry for the siren who is left alone perpetually singing "Ah-lee."

*Three Dances from the Music to F. M. Barrie's "The Little Minister."* Arranged for the Pianoforte. By A. C. Mackenzie. [Novello, Ewer and Co.]

IT has widely been admitted that the requirements of incidental music to the drama have never been better met than by Sir Alexander Mackenzie in his score for Mr. Barrie's fascinating comedy "The Little Minister," produced at the Haymarket Theatre on November 6 last. The "Three Dances" comprise the "Lilt," which, with one of the composer's pieces "From the North," forms the introduction to the second act, and the "Pastoral" Dance and the stirring "Eccossaise" which constitute the subsequent *entr'actes*. Many pianists who have witnessed the performance will doubtless be glad of the opportunity thus afforded to renew at will acquaintance with this music; but apart from the pleasant memories which may be linked with the strains, the dances are bright and vivacious pieces. They demand a decisive and crisp touch, but are by no means difficult either to read or play. The "Lilt" is rendered peculiarly distinctive by the unexpected strong accentuation occasionally thrown on the second beat of the bar and by the deft use of Scotch musical idiom. The latter attribute is still more noticeable in the "Eccossaise," which seems to have come direct to the composer's brain from the wild and breezy Highlands. These features must be thoroughly appreciated by the pianist in order to do justice to this music, which in spirit and style is essentially Scotch.

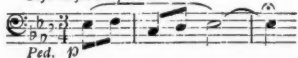


*Six Pieces for the Organ.* Composed by J. Stainer.  
[Novello, Ewer and Co.]

SIR JOHN STAINER has hitherto almost entirely restricted the exercise of his muse within the domain of vocal music. The high reputation which he has long sustained as an organist, especially in regard to his remarkable powers of extemporisation, has often raised the question: "Why does not Stainer write for the organ?" It is quite possible that the Oxford Professor has long had a portfolio full of good things only waiting to see the light. But in any case we gladly welcome these attractive specimens of his handiwork (and pedal work), assuring him that in thus giving to the world this volume of organ music he is rendering his brother organists excellent service, and at the same time increasing—if, indeed, that were necessary—his fame as an English church composer.

The first of these "Six Pieces" is a melodious Andante in A flat, founded upon a motto of five notes suggestive of an invitation—which one gladly accepts—to play through the succeeding pages. Here is the invitation motto, given out by the pedals alone:—

Soft 16 ft. coupled to Sub.



This figure is deftly woven into the texture of the music in an exceedingly happy manner. The next number is a Bach-like Prelude—which flows pleasantly along—and Fughetta, the latter having the following tuneful subject, announced in the tenor—



No. 3 is an Adagio in E flat for the diapasons, having a broad, dignified melody, relieved by a fanciful episode in pleasant contrast to the main theme. The concluding bars of this movement, with its *pianissimo* ending on a reiterated tonic pedal, is the musical embodiment of a benediction breathing perfect peace. The title of No. 4, "On a Bass," is very suggestive of a Professorial pill to be taken between the other pieces. In many a similar example of "learning" (so-called) the superstructure is "ground out" in a manner as forbidding as its "ground bass." But the treatment of this "On a Bass" shows how impossible it is for a man of Sir John Stainer's temperament to write dry, pedantic music. We shall be greatly surprised if this ingenious and highly interesting piece does not find its way into many recital programmes. Following an Impromptu in E is a Reverie in A flat of melodic beauty. In this, as in the other five numbers, the composer's poetic feeling is never absent.

Finally, the charm of these organ pieces lies in what we may designate their heart-music. Their form, spontaneity, melodic freshness, and, that somewhat rare quality, simplicity should ensure for them eager acceptance. We feel sure that this volume will find its way into the hands, and its contents into the heart, of every organist who can appreciate that which is true and beautiful in the art of music.

*King Bulbous.* Comic Opera for Schools and Classes. Written by P. H. Crib. Composed by Henry Festing Jones (Op. 8). (Novello's School Music.)  
[Novello, Ewer and Co.]

"KING BULBOUS" is of greater dimensions than the majority of this excellent series and would take about two hours to perform. It is in three acts. In the first, *King Bulbous*, his *Queen*, and two daughters are pic-nicing with their court in a wood. Two pages in attendance, the sons in disguise of a neighbouring king, are in love with the *Princesses Lulu* and *Lolo*, who are subsequently carried off by robbers. Act II. presents the robbers' cave, from which the *Princesses* are rescued by their lovers, who, in Act III., force *King Bulbous* to give his consent to their marriage. The dialogue is in rhymed verse, which possesses considerable humour and is brightly and neatly written, and is taken part in by all the chief characters. The vocal solos are melodious, flowing, and graceful in character, and make but small demands on vocal abilities.

The chief robber, who rejoices in the name of *Burglar Bill*, has a satirical song on the training necessary for success in his profession, and two of the lyrics are furnished with an independent violin part, which increases their attractiveness. There are several vocal duets, and interspersed in the choruses are short solo passages which might be sung by minor characters. Provision is made for a dancer in a rhythmic gavotte and a movement in waltz measure, and there is also a "Grotesque Dance" for the robbers, and, in short, all the material for a merry evening.

*English Minstrelsie.* Vol. VIII. Edited by S. Baring-Gould. [Edinburgh: T. C. and E. C. Jack.]

THE present volume completes this admirable contribution to our collections of national songs. The name of the editor is a sufficient guarantee for the excellence of the publication, and his "notes and historical introductions" are not only of permanent value, but of great interest. It is no wonder that, in his closing words, Mr. Baring-Gould expresses "the real joy" it has been to him to be engaged on the work, which he has regarded as a labour of love. May his labours meet with due reward. The portraits of Nancy Dawson and Nell Gwynne make Vol. VIII. as attractive in regard to illustrations as the previous issues, and the complete indices to be found at the end of this volume are all that can be desired, the chronological index being specially useful.

*The Snow Queen.* An Operetta for Children's Voices. The words written by Mrs. George Martyn. The music composed by Charles Braun. (Novello's School Music.)  
[Novello, Ewer and Co.]

THERE are only five principal characters in this operetta, and one of these, that of the *Frost Genius*, is entirely a speaking part. Story and music are alike simple, but the former is well constructed on traditional dramatic lines, and the latter is well within the musical abilities of young people. There are three scenes, severally "An open space in a village" (Winter), "A woodland glade" (Spring), and "Outside the Snow Queen's Palace," the action being centred in the rescue of a little boy from the last-named place, where he has become a prisoner, owing to his persisting in going out in a snowstorm. There are five vocal solos, but the chief parts of the music are for chorus in two parts. Pleasing features of the work are three melodious and rhythmic dances, which might not only be made to considerably enhance the attractiveness of the performance, but could scarcely fail to increase the enjoyment of the exponents.

*It's Hame, and it's Hame.* Words by Allan Cunningham. Music by A. Davidson Arnott.

*Blue-Bell.* Words by G. Hubi Newcombe. Music by Sybil Palliser.

[E. Ascherberg and Co.]

MR. DAVIDSON ARNOTT is one of the most promising of our young composers, and his setting of Mr. Cunningham's lines will certainly increase the esteem which his efforts have excited amongst musicians. "It's Hame, and it's Hame," is a modern Scotch ballad of the best class. Words and music are alike instinct with genuine feeling, and a sympathetic baritone singer, with such a ditty, could scarcely fail to appeal successfully to an audience.

Miss Sybil Palliser is known as a brilliant pianist, and in her song, "Blue-Bell," distinct talent is shown as a composer. The simple and unaffected nature of the words is admirably echoed in the unpretentious and melodious music, and the song is as dainty as the flower in praise of which it has been written.

*Ten Songs from the "Hesperides" of Robert Herrick.* Set to music by Joseph S. Moorat. [George Allen.]

THE composer of the songs in this attractive gift-book has been content to clothe Herrick's charming lyrics with simple music, and, on the whole, he has been successful, his setting of "I call and I call" being a typical reflection of the poet's artless lines. The full-page illustrations, by Mr. Paul Woodroffe, add to the interest of this seasonable publication; but the printing of the music is hardly up to the standard of the other portions of the book.



## FOUR-PART SONG.

FROM MR. A. H. BULLEN'S Collection of Elizabethan Lyrics.

Composed by BATTISON HAYNES.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.); also in New York.

*Con moto.*

**SOPRANO.** *mf.* Now is . . my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**ALTO.** *mf.* Now is my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**TENOR.** *mf.* Now is my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**BASS.** *mf.* Now is my Chlo - ris fresh as May, . . *cres.* Clad all in

*Con moto.*

**PIANO.** *mf.* *(For practice only.)*  $\text{♩} = 52.$  *cres.*

flow - ers gay. . . Fa la la, . . . fa la la. . .

flow - ers gay. . . Fa la la, fa la la, fa la la, . . fa la la.

flow - ers gay. . . Fa la la, fa . . la la la la, . . fa la la.

green and flow - ers gay. . . Fa la la la la, fa la la, fa la

*dim.*

*dim.*

Also published as a Song, No. 4 of Elizabethan Lyrics, price 2s. 6d. net.

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*p* *cres.* *f*  
 O might I think . . Au-gust were near, . . That harvest joy might soon ap-pear, that  
*p* *cres.* *f*  
 O might I . . think . . Au-gust were near, . . That harvest joy might soon ap-pear, that  
*p* *cres.* *f*  
 O might I . . think . . Au-gust were near, . . That harvest joy might soon ap-pear, . . that  
*p* *cres.* *f*  
 la. O . . might I think Au-gust were near, . . That harvest joy might soon ap-pear, that  
*p* *cres.* *f*  
 har - vest joy . . might soon ap - pear. Fa la la, . . fa la la,  
*dim.* *p*  
 har - vest joy might soon ap - pear. Fa . . la la, fa la  
*dim.* *p*  
 har - vest joy . . might soon ap - pear. Fa . . la la, . . fa la la,  
*dim.* *p*  
 har - vest joy . . might soon ap - pear. Fa . . la la, fa  
*dim.* *p*  
 fa la la, . . fa la la, fa la la, fa la la, . . fa la la, . . fa la la.  
*poco rit.* *a tempo.* *ff*  
 la, fa la la, . . fa la la, fa la la, . . fa la la, fa la la.  
*poco rit.* *a tempo.* *ff*  
 fa la la, . . fa la la, fa la la, . . fa la la, fa la la.  
*poco rit.* *a tempo.* *ff*  
 la, . . fa la la, . . fa la la, fa la la, . . fa la la, fa la la.  
*poco rit.* *a tempo.* *ff*  
 la, . . fa la la, . . fa la la, fa la la, . . fa la la, fa la la.

*mf* But she . . keeps May through-out the year, . . And Au-gust nev - er

*mf* But she keeps May through-out the year, . . And Au-gust nev - er

*mf* But she keeps May through-out the year, . . And Au-gust nev - er

*mf* But she keeps May through-out the year, . . And Au-gust

comes the near. . . Fa la la, . . . fa la la.

comes the near. . . Fa la la, fa la la, fa la la, . . fa la la.

comes the near. . . Fa la la, fa . . la la la la, . . fa la la.

nev - er comes the near. . . Fa la la la la, fa la la, fa la

*p* Yet will I hope, . . though she be May, . . Au-gust will come an - o - ther day, that

*p* Yet will I . . hope, . . though she be May, . . Au-gust will come an - o - ther day, that

*p* Yet will I . . hope, . . though she be May, . . Au-gust will come an - o - ther day, . . that

*p* la. Yet will I hope, though she be May, . . Au-gust will come an - o - ther day, that

*dim.* *p*

Au-gust will come an-o-ther day. Fa la la, . . . fa la la,

*dim.* *p*

Au-gust will come an-o-ther day. Fa . . la la, fa la

*dim.* *p*

Au-gust will come an-o-ther day. Fa . . la la, . . . fa la la,

*dim.* *p*

Au-gust will come an-o-ther day. Fa . . . la la, fa

*poco rit.* *a tempo.*

fa la la, . . . fa la la, fa la la, fa la la, . . . fa la la, . . . fa la la.

*poco rit.* *a tempo.*

la, fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *a tempo.*

fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *a tempo.*

la, . . . fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *ff a tempo.*

Also published in Novello's Tonic Sol-fa Series, No. 1009, price 1d.



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# Now is my Chloris fresh as May.

FOUR-PART SONG.

From Mr. A. H. BULLEN's Collection of Elizabethan Lyrics.

Composed by BATTISON HAYNES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Con moto.*

**SOPRANO.** *mf* Now is . . my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**ALTO.** *mf* Now is my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**TENOR.** *mf* Now is my Chlo - ris fresh as May, . . *cres.* Clad all in green and

**BASS.** *mf* Now is my Chlo - ris fresh as May, . . Clad all in

*Con moto.*

**PIANO.** *mf* *(For practice only.)*  $\text{♩} = 52.$  *cres.*

flow - ers gay. . . Fa la la, . . . fa la la. . .

flow - ers gay. . . Fa la la, fa la la, fa la la, . . fa la la.

flow - ers gay. . . Fa la la, fa . . la la la la, . . fa la la.

green and flow - ers gay. . . Fa la la la la, fa la la, fa la *dim.*

*f* *dim.*

Also published as a Song, No. 4 of Elizabethan Lyrics, price 2s. 6d. net.

Copyright, 1897, by Novello, Ewer and Co.

( 1 )

# NOW IS MY CHLORIS FRESH AS MAY.

*p* O might I think . . Au-gust were near, . . That harvest joy might soon ap-pear, that

*p* O might I.. think . . Au-gust were near, . . That harvest joy might soon ap-pear, that

*p* O might I.. think . . Au-gust were near, . . That harvest joy might soon ap-pear, .. that

la. O.. might I think Au-gust were near, . . That harvest joy might soon ap-pear, that

har - vest joy .. might soon ap - pear. Fa la la, . . fa la la,

har - vest joy might soon ap - pear. Fa . . la la, fa la

har - vest joy .. might soon ap - pear. Fa . . la la, . . fa la la,

har - vest joy .. might soon ap - pear. Fa . . la la, fa

fa la la, . . fa la la, fa la la, fa la la, . . fa la la, . . fa la la,

la, fa la la, . . fa la la, fa la la, . . fa la la, fa la la.

fa la la, . . fa la la, fa la la, . . fa la la, fa la la.

la, . . fa la la, . . fa la la, fa la la, . . fa la la, fa la la.

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

*poco rit.* *a tempo.*

NOW IS MY CHLORIS FRESH AS MAY.

*mf* But she . . keeps May through-out the year, . . And Au - gust nev - er *cres.*  
*mf* But she keeps May through-out the year, . . And Au - gust nev - er *cres.*  
*mf* But she keeps May through-out the year, . . And Au - gust nev - er *cres.*  
*mf* But she keeps May through-out the year, . . And Au - gust *cres.*

comes the near. . . Fa la la, . . . fa la la. *f*  
 comes the near. . . Fa la la, fa la la, fa la la, . . fa la la. *f*  
 comes the near. . . Fa la la, fa . . la la la la, . . fa la la. *f*  
 nev - er comes the near. . . Fa la la la la, fa la la, fa la *dim.*

*p* Yet will I hope, . . though she be May, . . Au - gust will come an - o - ther day, that *cres.*  
*p* Yet will I . . hope, . . though she be May, . . Au - gust will come an - o - ther day, that *cres.*  
*p* Yet will I . . hope, . . though she be May, . . Au - gust will come an - o - ther day, . . that *cres.*  
*p* la. Yet will I hope, though she be May, . . Au - gust will come an - o - ther day, that *cres.*

NOW IS MY CHLORIS FRESH AS MAY.

*dim.* *p*

Au-gust will come an - o - ther day. Fa la la, . . . fa la la.

*dim.* *p*

Au-gust will come an - o - ther day. Fa . . . la la, fa la

*dim.* *p*

Au-gust will come an - o - ther day. Fa . . . la la, . . . fa la la,

*dim.* *p*

Au-gust will come an - o - ther day. Fa . . . la la, fa

*dim.* *p*

Au-gust will come an - o - ther day. Fa . . . la la, fa

*poco rit.* *a tempo.* *ff*

fa la la, . . . fa la la, fa la la, fa la la, . . . fa la la, . . . fa la la.

*poco rit.* *a tempo.* *ff*

la, fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *a tempo.* *ff*

fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *a tempo.* *ff*

la, . . . fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

*poco rit.* *a tempo.* *ff*

fa la la, . . . fa la la, fa la la, . . . fa la la, fa la la.

Also published in Novello's Tonic Sol-fa Series, No. 1009, price 1d.



*The Fairy Slipper.* A Children's Opera. (Novello's School Music.) By E. Cuthbert Nunn.  
[Novello, Ewer and Co.]

"THE Fairy Slipper" has for its basis the ever-welcome story of Cinderella, which in this instance has been deftly arranged as a children's opera. The incidents are developed in three scenes, diagrams for the effective grouping of which are given, together with directions for the costumes. There are seven principal characters, all of whom have short speaking parts, and an unlimited number of youthful folk can be utilised as fairies, guests, and flunkies. The only scenery required is a representation of the "Kitchen in the Baron's mansion," and a "Ballroom in the palace," both easy of accomplishment even in the "Theatre Royal, Back Drawing-room." The work begins with an overture for pianoforte duet, based upon themes subsequently heard during the course of the play. The first vocal number is a gay trio for the Baron and his eldest daughters, which shortly afterwards is followed by a song for Cinderella. These numbers may be taken as indicative of the general style of the music, which is above the average of merit in works of this class, and distinguished by humorous fancy, rhythmic melody, and skilful musicianship. The care which has manifestly been bestowed by the composer is particularly noticeable in the pianoforte accompaniments to the songs, which, although simple, possess considerable independence and interest. In addition to the overture there is a spirited march and a "Graceful Dance" of attractive character.

*The Imperial Souvenir.* Devised and Edited by H. Anthony Salmoné. [D. Nutt.]

THIS little book, published at the modest price of a shilling, although coming as an echo of the Diamond Jubilee year, is by no means to be considered *de trop* on that account. It consists of "a translation of the third verse of the National Anthem metrically rendered into fifty of the most important languages spoken in the Queen's Empire." The languages range from English to Tshi, and include Popo, Oriya, Pashtu, and other euphonious tongues. In one of these it seems that the music has to be sung through twice in order to get all the syllables in! The illustrations include a special design drawn by Sir W. B. Richmond, R.A., and an excellent photograph of the Queen, with a *fac-simile* of her signature in English and, we presume, Hindustani.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

OWING to M. Paderewski's inability to give the pianoforte recital on November 28 as originally arranged, Messrs. Harrison found it necessary to transpose the engagement for the second and fourth concerts of their series respectively; consequently the celebrated Hallé band, conducted by Mr. Frederic Cowen, appeared at the second concert, and M. Paderewski's visit is now postponed until the final concert in March. The place of honour in the programme was assigned to Schumann's Fourth Symphony. Mr. Cowen had fully grasped its poetic purport, and gave a truly artistic rendering of it. Wagner's "Tannhäuser" Overture and Tchaikowsky's air and variations from the Suite (No. 3) in G (Op. 55) helped to make an admirable orchestral programme. Miss Ella Russell, Madame Alice Gomez, and Mr. Kennerley Rumford were the vocalists, and Madame Nettie Carpenter played Saint-Saëns's Violin Concerto in A major (Op. 20).

The Festival Choral Society has entered this year upon a new venture, and has, in addition to three choral, included three orchestral concerts in its scheme for the season. The first of the latter series was given in the Town Hall, on the 2nd ult., under Dr. C. Swinnerton Heap's conductorship. The programme was entirely devoted to works by Brahms and Schubert, the principal features of the concert being centred in the fine performance of Brahms's "Tragische" Overture, the same composer's Violin Concerto in D major (Op. 77), superbly and faultlessly given by Miss Gabriel Wietrowetz, and Schubert's Ninth Symphony in C major. The chorus was present on this occasion and gave an impressive rendering of Brahms's "Song of Destiny."

The most notable feature of our busy musical season, and one that aroused a great deal of enthusiasm, was the visit of Dr. Edvard Grieg, who, with M. Johannes Wolff, gave a pianoforte and violin recital in the Town Hall, on the 26th ult. The programme opened with the third of his pianoforte and violin sonatas, and the concert-giver played for his soli "Aus Holberg's Zeit" and two numbers from his "Popular Life in Norway." Madame Medora Henson, who was the vocalist, gave nine of the best known *Lieder*.

Dr. Winn gave his second orchestral concert on the 10th ult., in the Town Hall, the principal novelty being Liszt's "Les Préludes." The other pieces consisted of Mendelssohn's "Ruy Blas" Overture, Saint-Saëns's "Danse Macabre," and some excerpts from Wagner's music-dramas. Miss Louise Nanney achieved a decided success by her finished and artistic violin playing. The orchestra was in splendid form, and Dr. Winn had evidently bestowed care and attention in the preparation of the works enumerated.

Mr. George Halford's third and fourth orchestral concerts took place in the Town Hall, on November 30 and the 14th ult. His orchestra is making wonderful advance under his careful and efficient training, and he has already given proof of undoubted talent as a conductor. The principal novelties introduced at these concerts consisted of Glazounow's "Poème Lyrique" and Rimsky-Korsakow's "Caprice Espagnol." The symphonies given included Brahms's No. 2 in D and Schubert's "Unfinished." Mr. Robert Kaufmann appeared as the vocalist at the third concert, and M. Siloti, the eminent Russian pianist, at the fourth.

The Royal Society of Artists' musical *matinées* in connection with the Autumn Exhibition were brought to a successful close on Saturday, the 11th ult. The concert was the 120th given under Mr. Oscar Pollack's direction, and their popularity has steadily increased from their inception up to the present time.

Cowen's "Sleeping Beauty" was given in the large Lecture Theatre of the Midland Institute, on the 17th ult., by Mr. A. R. Gaul's ladies' singing classes, assisted by a number of gentlemen, to a pianoforte and harp accompaniment.

An excellent all-round performance of "Elijah" was given in the Town Hall, on the 18th ult., by the Birmingham Choral Union, under Mr. Thomas Facer's able conductorship.

Mr. Max Mossel's first drawing-room concert of the season was given in the Grosvenor Rooms of the Grand Hotel, on the 16th ult. The concert consisted of a pianoforte and vocal recital, interpreted by Mr. Leonard Borwick and Mr. Plunket Greene.

The Midland Musical Society, under Mr. H. M. Stevenson, gave the first part of Dr. Stanford's oratorio "The Three Holy Children" and Gaul's popular cantata "The Holy City," in the Town Hall.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

CHIEF amongst the many concerts that have taken place during the past month was the performance of "The Messiah" by the Bristol Choral Society, on the 18th ult. More than 600 performers took part, under the direction of Mr. George Riseley, who had devoted much time to the careful preparation of the familiar work. The solos were entrusted to Miss Emily Squire, Miss Jessie King, Mr. Lloyd Chandos, and Mr. Douglas Powell.

Performances of sacred cantatas in places of worship are becoming more general in Bristol and the suburbs. Among the many that took place during Advent were a rendering, on November 28, of Spohr's "Last Judgment," at St. Andrew's, Montpellier, the soloists being Miss Perry, Mr. Cann, and Mr. A. Wilmut; that of Gaul's "Holy City," at St. Mary's, Tyndall's Park, on the 7th ult., the chief singers being Miss Chambers, Miss Annie Boucher, Mr. W. S. Spray, and Mr. W. H. Wickes; and an interpretation of Spohr's "God, Thou art Great," solos by Miss A. Sharland, Mrs. Mathews, Mr. T. Rushworth, and Mr. R. Culverwell, at St. Bartholomew's Church.

Two of the younger male-voice glee societies have given their annual "ladies' night." The gleemen sang to a large audience in the Victoria Rooms, on the 9th ult., new and familiar part-songs and glees, the degree of excellence with which they were rendered showing that they had been well prepared. Miss Lucile Hill sang several songs charmingly, and Mr. W. J. Kidner conducted with his customary good judgment. On the 11th ult. the Bristol Æolian Choir, all tonic sol-faists, entertained their friends in St. Philip's Vestry Hall, when they sang with admirable precision and expression. Mr. G. A. Sleigh, the enthusiastic conductor, and his singers are to be congratulated on the success attending their efforts. Miss Marion Harris and Miss Clara Aldersley contributed songs.

The Glasgow Select Choir sang in Bristol on November 29. J. L. Roeckel's pretty cantata "The Hours" was represented, on the 10th ult., by the Teachers' Musical Society, under the direction of Mr. W. J. Kidner. Miss Marion Harris, Mr. James Boddy, and Mr. A. E. Colston were the soloists.

The Clevedon Philharmonic Society gave a performance of Gounod's "Messe Solennelle" and selections from Sullivan's "Prodigal Son," at its concert on the 15th ult.

At the Christmas concert of the Weston-super-Mare Philharmonic Society, on the 16th ult., Barnett's "Ancient Mariner" and Rossini's "Stabat Mater" were given.

#### MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE Wednesday Popular Concerts, after a chequered career of eight years, have come to an end, and in their place has arisen a new organisation, called "The Masonic Hall Concerts." These performances are more or less of a private character, prices are high, and the comfort of the audience is to be more studied than is possible in the ill-seated Guildhall. They will doubtless prove highly attractive to the select few; but it is a pity that the shilling paying democracy will be entirely excluded, and the series cannot, therefore, be considered a force in the popularisation of the best music. Mr. Noble's music to "The Wasps" was noticed in the November number of THE MUSICAL TIMES, and the only other event that requires mention here is the performance of a miscellaneous programme in Trinity Chapel by the University Musical Society. The chief piece was the Credo from Bach's B minor Mass. This terribly exacting work was, on the whole, very creditably given. If there were unsteadiness here and there, particularly in the opening chorus, the "Et resurrexit" and "Confiteor" went with great swing, and the effect of the "Et exspecto," where the full resources of the magnificent organ were brought in, was overwhelming. Miss Kate Thomas, Miss Evelyn Downes, and Mr. Norman Alston were admirable soloists. Dr. Sweeting played the organ part with conspicuous skill and taste and Dr. Gray conducted. The audience was miserably small, considering that such a magnificent work was to be performed.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

IN addition to its regular homes of music and the drama, Dublin has just thrown open to the public the new Lyric Concert Hall, Burgh Quay, which accommodates about 1,500 persons. The hall was opened on November 26, since when several concerts have been given, under the management of Mr. Farley Sinkins, with leading vocalists and instrumentalists, including Miss Ella Russell, Madame Antoinette Sterling, Mr. Plunket Greene, Signor Salvi, Signor De Angelis (violin), and the child-pianist, Bruno Steindel.

The Dublin Musical Society gave its first concert for the season on November 25, at the Royal University Buildings, Earlsfort Terrace, under the direction of Dr. Joseph Smith. Dvorák's "Spectre's Bride," with a miscellaneous second part, made up the programme, and the principal singers were Madame Marie Duma, Mr. Otto Dene, and Mr. Andrew Black. The same Society gave

a Christmas performance of "The Messiah," on the 20th ult., with Miss Prendergast, Miss Alice Lamb, Mr. Lloyd Chandos, and Mr. Lawrence Mooney.

"The Messiah" was also given as a Christmas oratorio in St. Patrick's Cathedral, on the 17th ult., under the direction of Mr. Charles Marchant, Cathedral organist.

On the 1st ult. a performance of "The Messiah" took place in the New Town Hall, Rathmines, with band and choir of 150 performers, under the direction of Mr. Raymond Revelle.

The Dublin University Choral Society opened its sixty-first season, on the 11th ult., with Oliver King's cantata "The Romance of the Roses" and selections from Gounod's opera "Mirella." The solo parts were entrusted to Miss Agnes Neacy (prize soprano of the "Feis Ceoil") and Mr. G. Matthews, and the choir of 150 voices was ably conducted by Mr. Charles Marchant.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich Festival Committee's first interim concert took place on the 6th ult., in St. Andrew's Hall, where Gounod's "Faust" was performed. The *dramatis personæ* were disposed as follows: *Margarita*, Madame Alice Esty; *Siebel* and *Martha*, Miss Kirkby Lunn; *Faust*, Mr. John Child; *Valentine*, Mr. William Dever; and *Mephistopheles*, Mr. Alec Marsh. The choruses were well sung, and the Norwich Philharmonic Society was responsible for the orchestral part of the work. Dr. Horace Hill conducted and Dr. Bunnett rendered useful work at the organ.

Sir Frederick Bridge, being honorary president of the Norwich Orchestral Union, conducted by Mr. Ernest Harcourt, attended the concert given by the Society on the 10th ult., when his dramatic cantata "Boadicea" was performed, under the composer's baton. Madame Marsh, Miss F. Burton, Mr. W. H. Gunston, and Mr. Dennham Barri formed the solo quartet. Sir F. Bridge's music received a fair (if not perfect) interpretation. The novelty in the second part was a new orchestral eulogy to Mr. E. Harcourt, entitled "Salve! Victoria Regina," for orchestra, soprano solo, and chorus. The second part included Handel's Organ Concerto in D minor, the solo part being artistically played by Sir F. Bridge, who was also heard in three charming sketches by Schumann.

With the sympathetic assistance of Dr. Bates, Mr. Walter Hansell organised a very enjoyable evening of entertainment at the Church of England Young Men's Lecture Hall, on November 30, when the opportunity was taken of introducing, for the first time in his native city, Mr. Owen Morgan, whose *début* in the Queen's Hall last June was favourably noticed in the London press. Mr. Morgan possesses a robust tenor voice which he uses with artistic care.

The annual concert on behalf of the Eastern Counties branch of the Commercial Travellers' Benevolent Institution took place in St. Andrew's Hall, Norwich, on November 26. The vocalists were Miss Sarah Berry, Miss Rosson, Mr. James Leyland, and Mr. Harold Charles, while Miss Murkens and Miss Marguerite Swale were responsible for violin and pianoforte solos respectively. Dr. Bunnett contributed some organ solos.

The Great Yarmouth Musical Society commenced its season on the 7th ult., with a very creditable performance of Haydn's "Creation." The chorus, although weak in tenors, showed high proficiency. The band also acquitted itself admirably. Much of the increased improvement in connection with the Society is due to the zealous efforts of Mr. Haydon Hare, who was recently installed as conductor. The vocal trio consisted of Madame Alice Esty, Mr. John Child, and Mr. Alec Marsh. During the interval the late secretary, Mr. W. D. Tomkins, was presented with a handsome study chair by the members of the Society.

The King's Lynn Musical Society gave its first concert of the season on the 8th ult., Mendelssohn's "St. Paul" being the work chosen. Under the conductorship of Mr. A. H. Cross, a very satisfactory performance took place. The principal vocalists were Mrs. C. W. Nelson-Low

Mrs. Monkman, Mr. Joseph Reed, and Mr. Arthur Barlow. Mr. F. W. B. Noverre led the band, while Mr. J. H. Pratt and Mr. W. O. Jones presided at the pianoforte and organ respectively.

Under the conductorship of Mr. A. S. Wilde, a successful performance of Mendelssohn's "Son and Stranger" was given at Wymondham, on the 8th ult. The parts were most creditably filled by local vocalists.

The Downham Market Choral Society selected Gluck's "Orpheus" (concert form) as the principal piece at its concert of the 9th ult. With the assistance of Miss Margaret Cooper (*Eurydice*) and Miss Edith Nutter (*Orpheus*), a creditable performance resulted. Mr. G. Farrant conducted and the orchestra was led by Mr. F. W. B. Noverre.

The Kirkley (Lowestoft) Madrigal Society gave its third concert on the 7th ult. Mr. Philip Chignell is the leading spirit in the society, and under his conductorship some madrigals and part-songs were successfully given. Miss Evelyn Ray, Mr. G. E. Jeffries, and Mr. J. J. Manning were responsible for several songs, and Mr. E. E. Abbott played two violin solos in a masterly manner.

The Beccles Choral Society selected Haydn's "Creation" for its initial concert this season, which took place on the 13th ult. Mr. W. W. Harvey conducted a chorus and band numbering about 100 performers, who did their work with great excellence. The solo vocalists were Miss Percival Allen, Mr. James Leyland, and Mr. Edward Iles.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

FIRST in point of interest last month was the visit of Dr. Grieg to the country whence his name and ancestry were transplanted to his now native Norway. The distinguished composer was greeted by an enthusiastic audience, which severely taxed the capacity of the Music Hall. Dr. Grieg had the sympathetic support of M. Johannes Wolff in selections from his violin and pianoforte compositions, and he gave the utmost pleasure to his appreciative hearers in his own rendering of the "Holbergs" Suite and other pieces. Madame Medora Henson sang some of Grieg's beautiful songs.

The first visit of the Hess Quartet offered a rare treat to Edinburgh music-lovers. The most enjoyable numbers in an excellent programme were Schubert in D minor and Beethoven in G major.

The eleventh series of Messrs. Paterson's orchestral concerts was inaugurated, on the 6th ult., by the Scottish Orchestra, under Mr. Kes and its old leader, M. Sons. Volkmann's fine Symphony in D minor had more justice done to it than Beethoven's Symphony in B flat experienced on the 13th. M. Petschnikoff was the violinist, and in a Wieniawski concerto and two charming Tchaikowsky pieces won the evident favour of the audience.

The festivities connected with the inauguration of the McEwan Hall culminated, on the 15th ult., in an orchestral concert arranged by the Students' Representative Council. Mr. McEwan's princely gift to the University cost about £120,000, and in its noble proportions and beautiful decorations it can challenge comparison with any building of the kind in the country. At the inauguration ceremony the brilliant audience had an opportunity of hearing Dr. Peace give a recital on the huge Hope-Jones organ. At the orchestral concert the programme included Brahms's "Academic" Overture, Beethoven's C minor Symphony, &c., while the vocal numbers were in the capable hands of Miss Ella Russell and Mr. Ben Davies.

Space is left only for the bare mention of the second historical concert at the University, arranged by Professor Niecks, at which Mr. Collinson conducted the performance of English Cathedral music by the St. Mary's Cathedral choir. The feature of the programme was the Purcell selection. Anthems by Greene, Weldon ("Hear my crying"), Boyce, and others were also given, and the programme was varied by organ solos from the works of Purcell, Arne, and others, played by Mr. Collinson.

On the 11th ult. Spohr's "Last Judgment" was performed at the Advent Service in St. Paul's, under the direction of Mr. W. Prendergast, organist of the church.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE opening of the regular musical season took place on the evening of November 30, when the Glasgow Choral Union and the Scottish Orchestra united in a performance of Berlioz's "Faust." This season's orchestra, notwithstanding many changes in its *personnel*, is an excellent one in every important respect. Mr. Sons again leads the eighty instrumentalists and Mr. Kes is, of course, the conductor of the orchestral adjunct of the scheme. Mr. Joseph Bradley, the esteemed choir-master of the Union, conducts the choral concerts. Under Mr. Bradley's baton the performance of "Faust" was singularly free from blemish, the choristers acquitted themselves admirably, the orchestra was kept well in hand, and the soloists were Miss Jenny Taggart, Messrs. Ben Davies, Lemprière Pringle, and Walter Harvey. The last-named is a young Glasgow baritone who has evidently a bright career before him. On the 4th ult. the first popular concert was given in presence of an enormous audience, the spare seats in the orchestra being, indeed, crowded. A very familiar feast of light, yet, in its way, good music was provided, and Mr. Atherton Smith, another local vocalist, sang in a highly promising manner. At the second classical concert, on the 7th ult., M. Petschnikoff, the new violinist, made his first appearance here. His technique is excellent, and in pieces like Wieniawski's concertos he takes foremost rank. The programme contained Volkmann's Symphony in D minor (a composition which failed to attract any interest, and for reasons not far to seek) and Liszt's Hungarian Rhapsody (No. 1). Mr. Kes did well to include Beethoven's C minor Symphony in his programme for the 11th ult., the second "Pop." of the series. The ever popular work was magnificently played, and the programme otherwise contained Handel's Largo and the introduction to the third act of "Lohengrin." Miss Mabel Berrey sang and was heartily received.

What will in all probability prove the outstanding feature of the Choral and Orchestral Union season was reserved for the evening of the 14th ult., when Miss Marie Brema, who sang no fewer than nine times, was most enthusiastically received. The orchestral pieces in the programme included Mr. Hamish MacCunn's bright and engaging suite for orchestra "Highland Memories," wherein the young Greenock composer gives, it is pleasing to say, free vent to his melodic gifts; Beethoven's Symphony (No. 4) in B flat, and Cherubini's Overture to "Medea."

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AT the Philharmonic concert given on the 7th ult. Tchaikowsky's Pianoforte Concerto in B flat took the most prominent place in the programme, and for a very fine rendering of this delightful work thanks are alike due to Mr. F. H. Cowen, the conductor, and Mr. F. Lamond, the solo performer. Handel's "Messiah," which has for some years past alternated with Mendelssohn's "Elijah" at Christmas time, was announced for the 21st ult., and as usual brought the first half of the series of subscription concerts to a close. In high favour as usual have stood a ladies' and a smoking concert given under the auspices of the Liverpool Orchestral Society by Mr. A. E. Rodewald. At the first-named, Dvorák's Symphony in G and Dr. C. H. Parry's Theme and Variations in E minor divided the honours, the latter composer conducting his own composition.

The Schiever Quartet initiated another series of its excellent chamber afternoons in the concert-room of the College of Music, on the 11th ult., a Beethoven programme being rendered in that refined manner to which those who are familiar with the work of the artists in question have always been accustomed. The same quartet filled the programme at the small concert-room, St. George's Hall, the following day, at one of the Sunday Concerts. The latter had on the two or three previous occasions been devoted to ballads and the like, a solitary exception being a Wagner performance, with an orchestra of ninety players, under the direction of Mr. W. I. Argent.



Chamber concerts have also been given at the Hall of the College of Music by Messrs. Weingartner, father and son, well known as conscientious and artistic musicians; and by Mr. Leopold, a more recent comer to the ranks of the local professorate, who has deservedly acquired an excellent reputation. The College itself closed its doors for the vacation with a very good students' concert, which included Beethoven's First Symphony in C, conducted, as usual, by Mr. Courvoisier.

On the 14th ult. the Post Office Choral Society gave its annual charity concert, the object selected for benefit being the School for the Blind. The chief work selected was Gade's "Psyche," and Mr. Clarke conducted with the accustomed happy result. At the pro-Cathedral Dr. Armes directed his "St. John the Evangelist," on the 2nd ult., and it was repeated on the 9th ult. For these excellent performances credit is due in the main to Mr. F. H. Burstall.

At Chester, Sir Frederick Bridge's "Flag of England" was announced by his brother, Dr. J. C. Bridge, for the 20th ult.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE are so frequently told by young half-fledged amateurs, puffed out with their new fancies and bursting with anxiety to proclaim them, that our old standard favourites, and especially our long-loved oratorios, are doomed, that it was really consoling on Thursday and Friday evenings, the 16th and 17th ult., to find that, in spite of a drenching rain, which must have caused many people to think twice before venturing out, all the unreserved parts of the Free Trade Hall were crowded fully an hour ere the tuning of the instruments began. A "Messiah" night here means an audience of upwards of 4,000, and surely the record must have been broken on the first evening of the festival wherewith we annually inaugurate Christmas. On the Saturday night there was just as large a gathering in the same room, and a dense crowd in the smaller Association Hall. Where, then, are the signs of decay, or of that slow awakening from our insular obtuseness which is so often prophesied? Mr. Cowen was fortunate in having to guide a choir so well trained by Mr. Wilson, supported by an organist so ready and quick of resource as Mr. Fogg, and an orchestra so talented and complete as is the Hallé corps of instrumentalists; and he enjoyed the co-operation of such experienced soloists as Messrs. Santley and Lloyd, whose good services we have for many years enjoyed at this season. Miss Ada Crossley is welcome in sacred works for many reasons—because of the quiet composure of her style, of that self-reliance which frees the conductor as well as the audience from all anxiety, and for a general completeness of rendering of her work. It was the first time that to Madame Alice Esty the soprano music of "The Messiah" had been entrusted at the Hallé concerts. Mr. Lane, also, on the Saturday evening was fortunate. His large choir is gaining fulness of tone and promptness of attack, and he secured an excellent staff of soloists in Misses Palliser and Butt and Messrs. Ben Davies and Andrew Black.

Of the Thursday evening concerts preceding the Christmas oratorio few words must suffice. Sir Charles Hallé, on the very first night of his orchestral concerts—so many years ago—gave us some extracts from Berlioz's "Faust," and he afterwards found it advisable to have the whole work adapted for English performance. In no work did the Manchester choir so revel or appear to such advantage. Could a second and equal success be drawn from the same pen everybody would be delighted. But it must be a stronger work than "The Childhood of Christ," suitable enough for a small suburban choral society, but not for performance on a grand scale. Nor will "Les Troyens" serve. In spite of every exertion on the part of all concerned, it proved excessively wearisome on the 2nd ult. At the concert of the following Thursday, the 9th ult., Tchaikowsky's "Pathetic" Symphony was given again, and received with the enthusiasm which a splendid presentation of a most original work deserved. Mr. Cowen was loudly applauded for a rendering which could scarcely be equalled by any orchestra—and certainly

has never been surpassed here. Mrs. Helen Trust always sings with acceptance, but the Free Trade Hall is rather large for her; and the intonation of M. Gorski also appeared to be disturbed by some over-eagerness to create an effect. The Violin Concerto of Beethoven has so often been played here by the greatest artists that perhaps a keen criticism was unavoidably excited.

At the second Harrison concert, on the 8th ult., Miss Ella Russell sang delightfully, as she generally does in suitable music; and Herr Popper, Mr. Jack Robertson, Madame Burmeister-Petersen, and other artists were there. But it is no disparagement to them to say that the interest centred in the re-appearance of Lady Hallé on the platform where she has so often proved the unequalled refinement of her style, the absolute truth of her intonation, and the pure liquid quality of her tone. That she could not again mount the oft-trodden boards without some strong emotion was evident, but so soon as she became absorbed in Spohr's beautiful Adagio the instinct of the artist conquered the pain of the woman; and everybody hoped that now, after more than two seasons of voluntary, but perfectly natural, withdrawal from the subscription concerts, we may again often greet her as in evenings gone by.

No concert of the Brodsky series has been more interesting than that of the 15th ult. Between one of Haydn's most pleasing quartets and Beethoven's Op. 132—the interpretation of which could not have been surpassed—there was a glorious pianoforte trio by Arensky, followed by the *Basso Ostinato* of the same composer, interpreted by M. Siliti, who played with a reserve of force most refreshing in these days when almost every pianist seems bent upon smashing the instrument. The *Scherzo* of the trio was irresistibly redemanded, and, indeed, the first *Allegro* and the slow movement might have been repeated to the intense pleasure of a crowded and musically educated audience.

Mr. Sachs, with his male-voice choir, gave a concert on the 6th ult., in the doomed concert hall, with a good programme, including Dr. C. H. Lloyd's "Longbeard's Saga"; and on the 8th ult. Dr. Watson, with his Vocal Society, appeared for the second time this winter, giving, together with many other interesting *morceaux*, John Wrigley's motet "He brought down my strength."

The closing concert at the College of Music was more than usually attractive, showing a rapid expansion of artistic feeling among the students. Dr. C. Swinnerton Heap takes the place of Sir F. Bridge for the next two years as external examiner to the Victoria University.

### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 9th ult. the Durham Amateur Orchestral Society gave a very successful concert in the Town Hall, Durham. Mozart, Haydn, Reinecke, Gounod, and Gluck were represented in the programme, and the vocalist was Miss Jeannie Appleby, who has recently completed her studies at the Royal College of Music. The conductor was Mr. Wallerstein.

The Northern Musicians' Benevolent Society gave its annual concert in the Town Hall, Newcastle, on the 7th ult. The programme included Beethoven's Pianoforte Concerto in C, with Miss Ethel Amers as soloist; MacKenzie's "Burns" Rhapsody, Grieg's "Peer Gynt" Suite, the Overture to Wagner's "Flying Dutchman," and other works. The orchestra numbered about eighty performers, all local musicians, who give their services gratuitously on these occasions to aid the funds of the Society in which they are all interested. The vocalist was Madame Goodall, and Mr. J. H. Beers was the conductor.

On the 14th ult. a performance of Spohr's "Last Judgment" was given in the Cathedral Church of St. Nicholas, Newcastle. A small orchestra was engaged for the occasion and Mr. J. E. Jeffries conducted. The work was very creditably performed.

The South Shields Choral Society gave its first concert of the season in the Royal Assembly Hall, South Shields, on the 15th ult. The principal works performed were Mendelssohn's "Walpurgis Night" and Goetz's



"Noenia," the soloists being Miss Jeanie Rankin, Mr. D. S. Macdonald, and Mr. Charles Copland. The orchestra and chorus numbered about 200 and Mr. M. Fairs conducted.

A remarkably fine performance of "The Messiah" was given in the Town Hall, Newcastle, on the 15th ult., by the Newcastle and Gateshead Choral Union, under the conductorship of Mr. James M. Preston. The soloists were Miss Maggie Davies, Madame Marie Bellas, Mr. Lloyd Chandos, and Mr. David Hughes. The choruses were admirably sung by a choir of 400 voices and created much enthusiasm. This Society is doing excellent work in reviving the standard oratorios, which have, during recent years, been rarely heard in this locality, and its continued prosperity may be ardently wished for.

The Sunderland Philharmonic Society announced a Christmas performance of "The Messiah" for the 27th ult., in the Victoria Hall, Sunderland, with Miss Helen Jaxon, Miss Muriel Foster, Mr. Tom Child, and Mr. William Thornton as soloists, Mr. J. M. Preston as organist, and Mr. N. Kilburn as conductor.

On the 16th ult. the Alnwick Choral Union gave a performance of Haydn's "Creation," in the Corn Exchange, Alnwick, under the direction of Mr. C. E. Moore, and with Miss Maud Wadham, Mr. D. T. Macdonald, and Mr. G. W. Moore as soloists. A small orchestra was engaged, and Mr. C. S. Wire presided at the pianoforte.

Parts I. and II. of "The Messiah" were performed at St. Peter's Church, Newcastle, on the 17th ult. Mr. A. Docksey presided at the organ and Mr. T. W. Ritson conducted.

Miss Hildegard Werner gave her silver jubilee concert on the 7th ult., in the Assembly Rooms, when an excellent programme was rendered by several artists. During the evening Miss Werner received some valuable gifts, including a gold bracelet and purse of sovereigns, presented by Lady Browne, and a silver-mounted ebony baton by the Ladies' Mignon String Orchestral Society.

#### MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

A choir holding two challenge shields, six first prizes, four second, and three third, deserves prominent notice in a journal so largely devoted as is THE MUSICAL TIMES to the encouragement of choral singing. Such is the record of the Nottingham Tabernacle Temperance Prize Choir, conductor, Mr. Riley, accumulated in about ten years. Its career has been one of steady progress, culminating in the capture of the Curwen challenge shield at the National Temperance Choral Union Festival at the Crystal Palace last July; and, for the second time, the winning of the National Grand Challenge Shield at the Autumn Festival recently held at Portsmouth. The shields were presented before an enormous audience on November 25.

The first of Miss Cantelo's classical concerts was held in the Albert Hall, on the 3rd ult., when the Cologne Quartet, led by Mr. Willy Hess, was announced to appear. Its playing aroused enthusiasm, especially in the Dvorák Pianoforte Quartet. Miss Cantelo and Mr. Hess gave a capital rendering of Brahms's Sonata for violin and pianoforte.

The Stapleford Choral Society performed Barnby's "Rebekah" and Mendelssohn's "Hear my Prayer" on the 7th ult. The soloists were Miss Maggie Jaques, Mr. Hamlyn Crimp, and Mr. Herbert Baker. Mr. E. Swift accompanied on the organ.

The Mansfield Harmonic Society is doing good work under Mr. Marshall Ward. On the 7th ult. it gave "The Messiah," the principals being Miss Helene Mearns, Miss K. Tennien, Mr. H. Stansfield, and Mr. W. H. Dawson (from York Minster).

The committee of the Mechanics' Institution organised a classical *matinée*, on the 20th ult., in place of the organ recitals which have been continued with fluctuating success for several years. The attendance was gratifying alike to promoters and performers, who hardly expected to find such enthusiasm in a Saturday afternoon popular audience. With Mr. Arthur Richards at the pianoforte, Mr. Ellenberger

(violin), and Mr. E. Thorpe (violoncello) the programme was in more than safe hands.

On the 9th ult. Messrs. Ellenberger and Thorpe commenced their annual series of chamber concerts. The programme included Dvorák's Pianoforte Trio (Op. 90), which proved a welcome novelty. Messrs. Ellenberger, Johnson, Thorpe, and Miss K. Ellenberger were the artists.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THREE local societies have given concerts on a considerable scale during the past autumn. The Oxford Gleemen, with the Reading Orpheus Society, who joined them on this occasion, gave Grieg's "Landerkenning," Schumann's "Luck of Edenhall," and Mendelssohn's "To the Sons of Art," in the New Town Hall, and the effect of these two fine choirs in combination with an excellent orchestra was exceedingly grand. In the same place "The Messiah" received a good performance from the Choral and Philharmonic Society, conducted by Mr. Betjemann, and Bach's "Christmas" Oratorio was also well rendered under the direction of Dr. Harwood. Rumour asserts with a good deal of persistency that all these concerts resulted in severe financial losses to those concerned. It can only be hoped that these reports are exaggerated, but it could be in no way cause for surprise if they were true. The number of concerts of all kinds that have been compressed into eight weeks is almost incredible. Three perhaps may be mentioned—the Richter concert, the Albani concert, and the Patti concert. Besides these, the Classical concerts and the Balliol concerts have been in full swing. Gratifying as all this musical activity may be from one point of view, it hardly admits of doubt that, if it crushes the local choral societies out of existence, it will have done more harm than good.

The academic side of music in Oxford during the past term has been of exceptional interest. The lecture of the Professor of Music, elicited by the tercentenary of the publication of Morley's "Plaine and Easie Introduction," was marked by the learning and humour that we expect from him. The syllabus of the lecture, given to every member of the audience, was remarkable for the beautifully executed *fac-similes* that adorned it. The wise will preserve them with care. The illustrations were very beautiful and were well sung by the excellent body of musicians known as "The Professor of Music's Choir." The other lecture of importance was delivered by Mr. Hadow, and consisted of an account of a book published in the Austrian Empire to prove the influence of Croatian folk-songs on Haydn's music. The general result of this interesting discourse was to produce an absolute conviction that Haydn had been enormously and consciously under the influence of Croatian popular songs, a piece of fresh information of the highest interest. An announcement has since been made that Mr. Hadow is just about to issue a pamphlet on the subject.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

SPOHR's "Last Judgment" was performed in the Parish Church, Sheffield, on the 10th ult., under Mr. T. W. Hanforth. The choir was augmented and brass and drums supplemented the organ.

The St. Peter's Abbeydale Choral Society performed Bennett's "Woman of Samaria," on the 14th ult., under the direction of Mr. W. Gadsby, when the work was adequately rendered. The principals, most of whom were members of the Society, acquitted themselves admirably. On the same date the Attercliffe Christ Church Choral Society gave an excellent performance of Romberg's "Lay of the Bell."

The Sheffield Amateur Instrumental Society, under Dr. Coward's conductorship, has won an enviable reputation, and its latest concert, also on the 14th ult., will do much to enhance it. Schumann's Symphony (No. 1) in B flat major formed the principal piece in a programme which included Massenet's "Scènes Pittoresques,"

a selection from "Aida," and overtures by Nicolai and Sterndale Bennett.

The Mansfield Harmonic Society performed "The Messiah," on the 7th ult., in the Town Hall. Mr. F. Marshall Ward conducted.

Sterndale Bennett's "May Queen" was performed, on the 8th ult., by the Doncaster Musical Society. Mr. H. Mackenzie directed an excellent rendering of the popular work. The soloists were Madame Goodall, Miss A. Whitehead, Mr. H. Stansfield, and Mr. J. A. Schofield. Mr. C. Reasbeck led the band.

The Ripley Choral Society performed "The Messiah" on the 8th ult. Band and chorus numbered about 100 performers. The solo vocalists were Mrs. Haynes, Miss Beastall, Mr. L. Parker, and Mr. T. Ranshaw. Mr. J. Beastall conducted.

Elgar's "King Olaf" was performed on the 20th ult. by the Sheffield Amateur Musical Society. To this old-established Society Sheffield music-lovers are mainly indebted for the introduction of new works, and "King Olaf" had a reception which fully justified its inclusion in the Society's repertory. The singing of the several dramatic and descriptive choruses was marked by much excellence of tone, attack, and expression. The vivid "Challenge of Thor" chorus and the section entitled "The Wraith of Odin" being worthy of especial praise. The principals were Madame Henson, Mr. William Green, and Mr. Joseph Lycett. The elaborate score was admirably played, Mr. J. Peck leading the band. Mr. J. W. Phillips was organist and Mr. Schöllhammer conducted.

The Ashbourne Choral Society performed Cowen's "St. John's Eve," on the 16th ult. Mr. W. H. Tutt conducted.

Performances of "The Messiah" were given at three of the Sheffield Theatres on Christmas Day, and during the week previous the oratorio was given at Heeley, Cherrytree, and in the Music Hall, Sheffield.

#### MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE Sarum Choral Society made its first appearance this season, on the 15th ult., at the Council Chamber, Salisbury, in a miscellaneous programme, which included Hamish MacCunn's choral ballad "Lord Ullin's Daughter." The annual Advent performance of Spohr's "Last Judgment" was given in Salisbury Cathedral on the 7th ult. For some reason the purely instrumental portions of the oratorio, which, on previous occasions, have been played in a masterly manner by the organist, Mr. C. F. South, were omitted. The solos, by members of the Cathedral choir, and choruses were carefully sung, and Mr. South, at the organ, did all that was possible with the accompaniments.

At Andover, on the 9th ult., Mr. G. H. Westbury's choir gave a very successful Mendelssohn concert in the Assembly Room. The choral numbers included the Psalms "Come, let us sing," and "As the hart pants"; the orchestra contributing the "Cornelius" March and the *Adagio* from the "Scotch" Symphony. The principal vocalists were Madame Eva Scorey, Mrs. Rogers, and Mr. Burlingham.

The principal feature of the concert given by the Wimborne Choral Society, assisted by the Harmonic Society, on the 7th ult., was Macfarren's cantata "May Day." The rendering of the work was, on the whole, satisfactory, the soloist being Miss E. M. V. Rogers. An efficient orchestra, which contributed in no small measure to the success of the concert, was led by Signor Bertocini, and Mr. H. J. Eaton was the conductor.

An interesting programme of Christmas music was given, on the 7th ult., in the Congregational Church, Boscombe (Bournemouth), under the conductorship of Mr. S. W. Chandler. The selection included Sir Joseph Barnby's anthem "It is high time to awake," Dr. Vincent's "There were Shepherds," and a number of carols.

The Southampton Philharmonic Society gave an admirable performance of Mendelssohn's "Hymn of Praise," on the 7th ult., under the conductorship of Mr. H. M. Pike. The solos in the work were well sung by Miss Amy Harding and Mr. Bright Jones, and the choruses gave evidence of much careful training.

On the 16th ult. the Dorchester Vocal Association gave a very satisfactory performance of Henry Smart's cantata "The Bride of Dunkerron," conducted by Mr. E. A. Lane. The chorus numbered about eighty, and there was besides a very compact orchestra, led by Mr. Stone. The principal vocalists engaged were Miss Maggie Purvis, Mr. E. Branscombe, and Mr. Bantock Pierpoint.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been a fairly busy one in Leeds, and of six or seven concerts at least three may be described as of some artistic moment. First in order of merit and of time comes the subscription concert, on November 24, at which the Hallé band was heard to more than common advantage in the now almost hackneyed "Pathetic" Symphony, with pieces by Beethoven, Wagner, Dvorák, and Liszt. In Sir Charles Hallé's later years, as his energy flagged, slovenly performances marred the well-deserved fame of the Manchester Orchestra. It is no reflection upon his memory to hold that Mr. Cowen has, by his careful attention to points of detail, raised the standard of finish to a point higher than the band has attained for many years past. Some of the performances at this Leeds concert deserve to be called brilliant, notably those of the Symphony and Liszt's first Rhapsody. A special feature of the concert was a very finished rendering of Brahms's "Nänie," by the chorus of the Philharmonic Society. The Leeds Symphony Society, an amateur body, gave a concert on the 7th ult., when its playing of the "Unfinished" Symphony and other standard works evidenced a healthy progress, manifested most, perhaps, in the *Nocturne* from the "Midsummer Night's Dream" music. Mr. Grimshaw conducted very ably and Mr. Gordon Heller sang some well-chosen songs. The wave of enthusiasm for orchestral music has hardly as yet reached Leeds, but by a singular coincidence the third important concert of the month was also of orchestral music, the Leeds Orchestra, a young and promising Society, giving one of its not too frequent concerts on the 16th ult. Mr. N. H. Bell, organist of one of the Leeds churches, gave a really brilliant performance of the solo part in Beethoven's C minor Piano-forte Concerto, and the orchestra, under Mr. E. Elliott's conductorship, was heard in two movements from Schubert's great Symphony in C, Beethoven's "Prometheus" Overture, and some lighter pieces. Mr. Elliott also took part, with Mr. Rawdon Briggs, in Bach's Concerto in D minor for two violins.

The remaining Leeds concerts to be chronicled are of less artistic importance. One given by the Glasgow Select Choir, aided by the pipers of the Black Watch, gave a pleasant glimpse into the humour and sentiment of Scottish music, and attracted a large and enthusiastic audience. Equally popular was a concert, given on the 8th ult., in aid of the Railway Guards' Friendly Society, at which Miss Maggie Davies, Madame Hope-Glenn, Mr. Lloyd Chandos, and Mr. Watkin Mills were the solo singers; Miss Ethel Heap playing violin pieces, and the Leeds Parish Church Quartet contributing glees. On the 10th ult. little Bruno Steindel gave a pianoforte recital, and on the 14th ult. the second of the Messrs. Haddock's Musical Evenings took place, the Meister Glee Singers proving as popular as ever. Miss Faliero and Miss Ada Crossley also sang, and Miss Edith Robinson played violin solos with much accomplishment. Two youthful pupils at Messrs. Haddock's College made their public *début* as pianist and violinist respectively, and showed unmistakable promise. We may take it as a welcome sign that the Leeds Corporation are not indifferent to music, that during the continuance of a loan exhibition in the Public Art Gallery they have arranged for a series of free lecture recitals on the great composers for the pianoforte, which have been given by Mr. Charles Wilkinson, a local pianist. These have been attended by large audiences, and, apparently, thoroughly appreciated. This is the more satisfactory since it may be regarded as a stepping-stone towards supplying what is the most crying of all wants in the English provinces—that of local orchestras subsidised out of public monies.

At Bradford excellent performances of Dvorák's "Stabat Mater" and Goring Thomas's "Swan and the Skylark" were given at the subscription concert, on the 10th ult. The chorus of the Bradford Festival Choral Society has never done better work, and we recollect no occasion on which the numerous pitfalls for chorallists in Dvorák's exacting music were more satisfactorily avoided. The soloists were Miss Palliser, Miss Ada Crossley, Mr. Herbert Grover, and Mr. Andrew Black, who did well, though the first and last-named were out of voice. The orchestra was the Hallé band, the conductor Mr. Cowen, whose *tempi* in the "Stabat Mater" were open to question, though they had the doubtful advantage of giving more variety than the composer intended. The Bradford Permanent Orchestra gave its second concert on November 20 and its third on the 18th ult. At the former three movements from Beethoven's Eighth Symphony were played creditably, but with less success than attended Stanford's spirited "Shamus O'Brien" Overture and some minor pieces. Mr. Alec Marsh and Miss Alice Esty were the vocalists. The latter was of less moment, the orchestral pieces being of a lighter type and outnumbered by an extra allowance of songs. On the 16th ult. the Messrs. Harrison gave one of their ballad concerts, at which Miss Palliser, Madame Gomez, Mr. Robertson, and Mr. Fergusson sang, Herr Popper being violoncellist, Madame Burmeister-Petersen, pianist, and Mr. Henley, violinist.

At the fifth of the Huddersfield subscription concerts, on November 23, Madame Albani was the chief attraction and sang a varied selection of solos, ranging from "Let the bright Seraphim" to the latest drawing-room ballad. In the absence of Mr. Kaufmann, the Swiss tenor, Mr. G. Fergusson appeared as the other vocalist; Miss Wietrowetz played some violin solos in masterly fashion, and Dr. Peace showed his brilliant powers as a solo organist. At the annual conversazione, on the 7th ult., the chief entertainer was Mr. Charles Fry, assisted by Miss Olive Kennett in a series of recitations, including Longfellow's "King Robert of Sicily," with Mr. John E. West's orchestral setting. On the 14th ult. the Hallé band was responsible for the programme of the sixth concert, which was one of the most enjoyable of the series, Schumann's Fourth Symphony, Max Bruch's G minor Violin Concerto (ably played by Mr. John Dunn), and Tchaikowsky's masterly variations from the Suite in C were perhaps the most striking features of a very interesting programme. Mr. Cowen conducted and Miss Mabel Berrey was the vocalist. The Glee and Madrigal Society gave one of its concerts of glees, part-songs, and the like, on November 30, under Mr. J. E. Ibson's conductorship. Miss Bertha Beanland's violoncello solos gave a variety to the programme.

At Dewsbury the Orchestral Society, an amateur body, gave a capital concert on November 30, when a remarkably well arranged programme failed to meet with anything like an adequate response from the public. Spohr's Ninth Concerto was most artistically played by Mr. Rawdon Briggs, and the band made a plucky effort, as successful as could possibly be expected under the circumstances, in the "Hebrides" Overture and pieces by E. German and other living composers, under Mr. G. H. Hirst's careful direction. The vocalist was Miss Ruby Shaw. Mr. Frederick Dawson gave a pianoforte recital at Keighley, on the 7th ult., and met with his usual success. The Batley Choral Society performed the "Creation" on the same evening, with Mrs. Helen Trust, Mr. Tom Child, and Mr. W. Thornton as principals, and under the conductorship of Mr. John Bowling. On November 29 the "Hymn of Praise" and Barnby's "Rebekah" formed the programme of a successful concert given by the Pudsey Choral Union, of which Mr. Jowett is conductor. Miss Kate Shields, Miss Crosthwaite, Mr. Tom Child, and Mr. Walker Lawson were the soloists, the last-named being a new-comer who promises to make a very useful concert baritone. Wallace's "Maritana," a singular choice for a choral society's concert, but a popular one in this part of the world, was given by the Harrogate St. Cecilia Society, on the 14th ult., Miss Elster, Miss Sadée, Messrs. Arthur and Homer being the principals, and Mr. Buckley the conductor. The same work was chosen by the Keighley Musical Union for its concert on the 18th ult., when Madame Sadler-Fogg, Miss Kay, Mr. Brearley, and Mr. Hoyle were the principals. The

"Hymn of Praise" was the work selected for the Ilkley Vocal Society's concert, on the 7th ult., under Mr. Akeroyd's conductorship, and, though "The Messiah" season has, at the time of writing, only just begun, we have already to chronicle performances at Armley, under Mr. Pickard; at Farsley, under Mr. Hullay; at Frizinghall, under Mr. Fitton; and at Oakworth, under Mr. Moore. On the 15th ult. Barnett's "Building of the Ship" was performed at Cleckheaton, Mr. W. H. Wright being the conductor.

An excellent performance of "The Golden Legend" is to be credited to the York Musical Society, on the 7th ult., when the improvement shown in the chorus singing since Canon Hudson became conductor seems to have been fully maintained. The soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. W. Green, and Mr. Andrew Black. The York Musical Union, whose care is for chamber music, had a very enjoyable concert on November 20, when the admirable Brodsky Quartet came over from Manchester and went through a delightful programme, including Mozart's Quartet in F (one of his latest works of the kind) and Grieg's Quartet in G (Op. 27), in addition to movements by Haydn and Schubert. At Scarborough, Mr. Owen Williams is the promoter of some artistic chamber concerts. The third of the eleventh season took place on the 13th ult., when Mendelssohn's D minor Trio (Op. 49) and a Pianoforte and Violin Sonata in E, by Sinding, were the most important things in the programme, the rest of which was made up of solos. The artists were Mr. Cass (violin), Miss Alderson Smith (violinello), Mr. Owen Williams (pianoforte), and Miss Edith Child (contralto). "Acis and Galatea" and Gade's "Erl-King's Daughter" were given on the 7th ult., by the Scarborough Choral Union, of which Mr. Pitcher is the honorary conductor. Miss Bishop and Messrs. Brearley and Fergusson were the principals. The Selby Abbey Choral Society had its "Messiah" celebration on the 16th ult., in the fine old Abbey Church. The principals were Miss Marjorie Eaton, Miss Enid Grimshaw, Mr. Brearley, and Mr. Peacock, and Mr. Eggleham conducted.

## MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE next novelty to be brought out at the Opéra will be a lyrical drama in three acts by M. Samuel Rousseau, entitled "La Cloche du Rhin" (the libretto from the pen of MM. Montargueil and Ghensi), rehearsals of which are now going forward. M. Vidal's "Gauthier d'Aquitaine" is likewise in course of preparation.

At the Opéra Comique the first performance took place, on November 27, of M. Massenet's opera "Sapho." The work is in five acts, the libretto, by MM. Henri Cain and Arthur Bernède, being founded upon M. Daudet's well-known novel bearing the same title. As regards the score, it may be said to be written with a view chiefly to its vocal elements, which the orchestra merely serves to support and place in relief without assuming any symphonic significance. It is above all dramatic music we have here, and although some objections might be raised concerning the somewhat ultra-realistic character of certain scenes, the dramatic spirit pervading the work communicated itself to the audience and its success has been considerable. The *Sapho* of Madame Calvé is a most touching conception of the part and met with very general appreciation. Mdle. Wyns and M. Leprestre also came in for a good share of the applause, while MM. Marc Nohel, Gresse, Jaquet, and Dufour were equally efficient in their respective parts. The first performance also took place here of two one-act works—viz., a *pastorale*, "Daphnis et Chloé," by M. Busser, a pleasing enough little piece, without being particularly original; it was charmingly interpreted by Mdles. Guiraudon and Tiphaine, MM. Dumontier and Badiali; the other was a comic opera by M. Hirschman, entitled "L'Amour à la Bastille," with music of the lighter order, well rendered by Mdle. Laisné, MM. Clément and Bernaert.

M. Chevallard continues to develop his qualities as an excellent conductor, and the continued prosperity of the Lamoureux concerts seems thus to be assured. There was a first hearing, at the concert of the 5th ult., of fragments



of a little-known work by César Franck, "Rebecca"; sacred music of somewhat austere simplicity. The programme also included the first performance of two numbers from "Scènes de ballet," by M. Hué—a prelude and a "Bacchanale," which obtained great applause, and "L'Enterrement d'Ophélie," by M. Bourgault-Ducoudray, a poetical little piece, pervaded by a sweet and expressive melancholy. At the concert of the 12th ult. we heard for the first time the "Prélude de Fiona," of M. Bachelet, a thoughtful and cleverly-written work, not, however, calculated to attract the attention of the general public. Bach's Concerto for two violins received a fine interpretation on the part of MM. Gélos and Secchiari.

At the Colonne concert of November 21 the first performance here of the overture of Wagner's "Die Feen" was included in the programme, a fact which perhaps merits a record, although little more than a historical interest attaches to this early work of the Bayreuth master. Herr Richard Strauss, of Munich, took part in the concert of November 28, and conducted his symphonic poems "Tod und Verklärung" and "Till Eulenspiegel," two works which, with their rich instrumentation and elevated æsthetic qualities certainly prove him to be a musician of the first rank. He was greatly applauded, as was also Madame Strauss, who interpreted some of her husband's songs. At the concert of the 5th ult. M. Dubois conducted his own violin concerto, a work exceedingly well written for the solo instrument, but wanting in inspiration. M. Marteau was the interpreter, and both he and the composer scored a distinct success. At the same concert Mr. Harold Bauer, just returned from a brilliant tour in Germany and elsewhere, gave a superb and immensely appreciated interpretation of the Pianoforte Concerto in E flat by Beethoven. The concert of the 12th ult., owing to the indisposition of M. Colonne, was conducted by MM. Vincent d'Indy and Pierné.

The famous Société des Concerts du Conservatoire gave its first performance of the season on the 12th ult., the programme including Weber's "Euryanthe" Overture, a Rhapsody by Lalo, and Beethoven's Ninth Symphony. These concerts now take place at the Opéra, which was completely filled by an enthusiastic audience.

THE Borough of West Ham Choral and Orchestral Society inaugurated its fourth season in a most spirited manner at the Stratford Town Hall, on November 25. The places of honour were allotted to Sir Frederick Bridge's hymn "The Rock of Ages" and the cantata "The Flag of England," each conducted by the composer, who was most warmly received. The extremely favourable verdict delivered on the spirited setting of Rudyard Kipling's stirring ballad at the Albert Hall in May was fully ratified by the audience at the other extremity of the metropolis. The patriotic tone of the work, so clearly and effectively reflected in the music, was acknowledged in the heartiest manner, the performance being a triumph for all concerned. The solo part was impressively sung by Miss Teresa Blamy, and the choralists ably acquitted themselves. With Mr. Douglas Powell as soloist the numerous beautiful passages in "The Rock of Ages" also went well. Eaton Fanning's "Song of the Vikings," H. E. Nichol's "Ode to Music," and violin and organ solos, by Miss Marie Rodriguez and Mr. G. B. Gilbert respectively, were also in the programme, these works being given under the baton of Mr. W. Harding Bonner, the painstaking conductor of the Society.

MR. H. LANE WILSON's vocal recital at Steinway Hall, on the 9th ult., included several old English melodies arranged by himself. Among them were "The happy lover," "The beggar's song," "False Phillis," and "Come, let us be merry," to the contrasted spirit of which he personally did justice. Equally successful was Miss Hilda Wilson with "The Forsaken Maid" and "The Slighted Swain," though her artistic gifts naturally found more grateful exposition in Schubert's lovely "Ave Maria" and "Impatience." In other fields of vocal composition, Mr. Lane Wilson's excellent voice and style were acceptably displayed in Handel's "Si tra i ceppi," which every baritone is expected to sing at some stage of his career, and in Massenet's "Pensée d'Automne." Miss Kate

Bensted made a most favourable impression by a refined rendering of "As when the dove" ("Acis and Galatea"). Mr. Bernhard Carrodus, the violinist, played with taste and breadth Saint-Saëns's Rondo and Wieniawski's "Légende." The pianist was Miss Eva Lonsdale, who gave a dashing Etude in C sharp minor of her own composition, and Schumann's "Traumgeswirren" with adequate point. She also joined Mr. Carrodus in a neat performance of a duet by Niels Gade.

THE Trinity College concert (mainly choral) at St. Martin's Town Hall, on the 14th ult., proved such a success that the policy adopted will doubtless be repeated when occasion offers. Dr. Henry J. Pringuer has done so much with the choir that it can now take its fair share of responsibility in public performances. Some of the members have excellent voices, and the conductor has the entire force, mustering nearly a hundred, completely under control. They sang with precision and commendable regard for expression Mendelssohn's noble setting of the Psalm "Judge me, O God," Benet's delightful old madrigal "All creatures now are merry," Smart's part-song "The Break of Day," Callcott's glee "O snatch me swift," Jackson's "Lord Ullin's Daughter," and Eaton Fanning's "Moonlight," a catalogue sufficiently varied to enable judgment to be formed respecting the qualifications of the choir. There is no reason why such a body should not be a powerful support to the College. Miss Bushnell, Miss Suzanne Stokvis, Miss Florence Hughes, and Mr. Richard F. Tate sang solo airs tastefully, and instrumental pieces were contributed by Mrs. Blazey (pianoforte), Mr. Claude J. E. Russell (pianoforte), and Miss Edith Evans (violinello).

THE Hampstead Academy Choir did credit to Madame Lottie Williams, the principal of the Academy, and to Mr. George Aitken, the conductor, at a concert at the Vestry Hall, Haverstock Hill, on the 7th ult. "Acis and Galatea" formed the first part, and proved thoroughly acceptable to the large audience, its melodious solos and picturesque choruses being rendered with both care and intelligence. It is eminently gratifying to meet with a body of choralists so appreciative of Handel's secular masterpiece. Madame Minna Fischer sang the beautiful music of *Galatea* with taste and feeling, and her claims to approval were increased by the fact that she took up the part at short notice owing to the indisposition of Miss Margaret Hoare. Mr. Reynolds Wood (Acis), Mr. J. G. Blanchard (*Damon*), and Mr. Adolph Fowler (*Polyphemus*) also evinced zeal and spirit. For the second part there were Mr. Hamish MacCunn's "Lord Ullin's Daughter," sung by the choir with appropriate energy; solo pieces by the artists named, and instrumental performances by Madame Lottie Williams (pianoforte), Mr. Ernest Harman (violin), and Mr. H. T. Halfpenny (violinello). Mr. Herbert L. Cooke was at the organ.

On the 14th ult. the Catford Choral Society, under the direction of Mr. Alfred Furse, gave its first concert of the present season at St. James's Hall, Forest Hill. The programme included Professor Stanford's "The Revenge" and Sir Frederick Bridge's "The Flag of England," both of which works were sung with precision and dramatic point. There was a tendency to sing flat in Professor Stanford's ballad, but the choir atoned for this by its excellent rendering of "The Flag of England," which work was evidently greatly relished by choir and audience alike. The soprano solo was sung very effectively by Miss Kate Cherry. The choir was also heard in Mr. Eaton Fanning's "The Miller's Wooing" and G. A. Macfarren's "Three Fishers." Miss Ethel Brissenden, the hon. accompanist to the Society, played in good style and with excellent effect Mendelssohn's "Variations Sérieuses" and Moszkowski's "En Automne," and Mr. Herbert Walenn's violinello solos, by César Cui, Noel Johnson, and Popper (of course!), deserve special mention. Miss Cherry and Mr. Samuel Masters sang a number of songs, and Mr. Furse conducted with his usual energy and inspiring enthusiasm.

THE Stoke Newington Choral Association, one of the most promising of younger suburban musical societies, distinguished itself, on the 6th ult., at Morley Hall,



Hackney, by a telling performance of Cowen's "St. John's Eve." This charming cantata, which is not so frequently given in central London as its merits warrant, was closely followed by the large audience, to many of whom it was evidently a novelty. Miss Maggie Purvis sang the grateful music of the heroine with thorough appreciation of its opportunities; Madame Marie Hooton was satisfactory as the elderly *Margaret*, and the representatives of the young *Squire* and *Robert the Villager* respectively were Mr. Edward Branscombe and Mr. John Sandbrook, neither of whom missed a point. There were evidences of good material and of zealous exertion in the chorus (numbering 120), and the capability of the orchestra may be estimated from the fact that it comprised many members of the 1st Life Guards' band. Mr. Percy Taylor conducted with care and decision. A society evincing so much discrimination and enterprise in the choice of works for performance deserves hearty encouragement.

MR. RICHARD GOMPERTZ opened his second chamber concert, on the 1st ult., at the Queen's (Small) Hall, by a meritorious performance of Professor Villiers Stanford's third String Quartet in D minor (Op. 64), first produced by this party on November 11, 1896. Since that date the composer has quickened the time of the slow movement from *Adagio molto* to *Andante (quasi-fantasia)*, a remarkable alteration, but one which certainly accentuates the dramatic nature of the number. The quartet greatly improves on further acquaintance and is undoubtedly one of the finest examples of British chamber music. The other quartets heard on this occasion were those in E flat by Karl Dittersdorf and in A minor (Op. 51, No. 2) by Brahms. Miss Agnes Witting was a very acceptable vocalist. Dvorák's characteristic Quartet in E flat (Op. 51), Brahms's beautiful example in like form in B flat (Op. 67, No. 3), and the first movement from the Quartet in C minor (posthumous), by Schubert, were the instrumental works selected for the third concert, on the 15th ult., the enjoyment of which was much increased by the finished singing of Miss Füllinger.

AMONG other concerts which have been given since our last issue, and which space does not permit us to notice in detail, are the following: at St. James's Hall, on the 7th ult., by Miss Maude Rihl; at the Queen's (Small) Hall, by Mr. Harold Charles, on the 3rd ult., whose programme included Miss Lehmann's song cycle "In a Persian Garden"; Mr. Luard Seiby, on the 8th ult., when several of his own compositions were played and sung; Miss Hilda Stapylton, on the 17th ult.; and a vocal and pianoforte recital, on the same evening, by Miss Olga Leonow and Mr. Charles Inches. At Steinway Hall, by Madame Teresa Tosti and Herr Rudolph Panzer, on November 24; Miss Gertrude Lydes, on November 26; Madame Madeline Freidheim, on November 30; Master Basil Gauntlett (who has made considerable progress in his playing since last heard), on the 7th ult.; and Mrs. Halkett, on the 13th ult. At Kensington Town Hall, on the 14th ult., a chamber concert by Miss Winifred Holiday and Mr. Jasper Sutcliffe. At Portman Rooms, on November 27, the 4th and 11th ult., by the Mozart Society; and on the 16th ult. by the North London Orchestral Society.

MR. NEWLANDSMITH, a very promising young violinist, who has formed a party for the performance of instrumental trios, gave a chamber concert, on the 7th ult., at the Queen's (Small) Hall, that demands notice by reason of the enterprise shown in the production of two new works of this class, and the performance of Smetana's fine Pianoforte Trio in G minor (Op. 15), introduced to London music-lovers at one of Mr. Walenn's chamber concerts on November 17, 1896. The most important of the novelties was a Pianoforte Trio in A (Op. 54), entitled "Walzer Märchen" (Fairy-tale waltzes), by Edward Schütt. This proved a vivacious and dainty composition, consisting of three movements. The other trio, by J. C. Holbrook, only comprised movements severally headed "Weakness" and "Strength." The former was perceptible in both numbers, the latter in neither. The executants of the above works were Messrs. Newlandsmith, Earnshaw, and Mummery, whose playing exemplified the saying that "union is strength." Some songs were sung by Miss Lucia Fyde and recitations given by Miss Margery Dale.

MR. WALTER FORD's vocal recital at Queen's (Small) Hall, on the 14th ult., possessed somewhat uncommon features. The only instrumental pieces were supplied by the *ensemble* pianists, Messrs. Ross and Moore, who with remarkable unanimity of feeling gave on two pianofortes Chopin's Rondo in C, the *Allegro con spirito* from Mozart's Sonata in D, and the waltzes arranged by Brahms specially for Frau Tausig thirty years ago. Mr. Ford's agreeable and cultivated tenor was heard in numerous songs in German, Italian, and English. He sang with notable refinement Brahms's "Minnelied" and immediately afterwards showed refreshing brightness of style in Jensen's animated ditty "Margreth am Thore." Miss Füllinger, who was in excellent voice, gave with splendid effect Schubert's "Die junge Nonne," admirably accompanied by Mr. Henry Bird. Her rendering of the same composer's "Der Jüngling an der Quelle" and "Auflösung" was also replete with sympathetic touches.

THE Victoria Madrigal Society at St. Martin's Town Hall, on the 2nd ult., marked the commencement of its second season by bringing forward Massenet's "Narcissus." This early work of one of the most popular of French composers manifests little of the dramatic power since developed, but it is graceful, melodious, and generally pleasing. There is nothing in the score to surpass the "Hymn to Apollo," a really telling number. Mr. Samuel Masters sang the air of *Narcissus*, Miss Lucy Clarke gave the recitatives describing the legend, and judgment characterised the rendering of the choruses under the baton of Dr. G. Stanley Murray. Walmisley's madrigal "Sweete Floweres" and Pearsall's "Who shall win my lady fair?" were sung with adequate expression. Justice was also done to the conductor's "Conscript Song" and setting of "The Sands of Dee." Mr. Frederic Griffith, the pianist, both in the cantata and in the solos, did valuable service.

MADAME BERTHA MOORE, at Steinway Hall, on the 3rd ult., introduced an elegant musical piece called "Good night, Babette," one of Mr. Austin Dobson's poems set to music by Miss Liza Lehmann. The spice of dramatic element contained in this work and in the musical duologue "The Holly Branch" (by Charles Thomas and Harriet Young) effectively afforded the concert-giver scope for manifesting her ability. She derived conscientious assistance from Mr. Charles Copland in the first-named and from Mr. Franklin Clive in the second. In these works, as in some solos, Madame Bertha Moore sang with the utmost refinement. Miss Lehmann's music has the great recommendation of melodious charm and general brightness. The vocalists, besides the two already mentioned, who appeared were Madame Dews, Messrs. Lawrence Kellie, Kennerley Rumford, and Maurice Farkoa. Miss Edie Reynolds and Mr. Paul Ludwig respectively played violin and violoncello pieces.

MADAME ADELINA DE LARA's exceptional ability as a pianist was unmistakably manifested at her concert at the Hampstead Conservatoire, on the 13th ult. As a soloist her efforts were restricted to a group of short pieces by Chopin, Schubert, Rachmaninoff, and Stojowski; but her brilliant and finished performance of these testified to a command of differing schools of thought and expression, combined with the artistic skill to do justice to each. Her interpretation was characterised by the highest intelligence. Madame de Lara also did her share towards a spirited reading of Schumann's Quartet in E flat, in which her associates were Messrs. John Dunn, Hobday, and Ould. Mr. Dunn neatly played Bruch's Romance for violin in A major (pianoforte accompaniment given by Mr. Landon Ronald), and Arensky's Trio in D minor (Op. 32), rendered by Madame de Lara and Messrs. Dunn and Ould, brought the concert to a satisfactory termination.

MR. ARNOLD DOLMETSCH gave distinction to the ballad concert, on November 24, at the Queen's Hall, by a recital of music of the seventeenth and eighteenth centuries, on the instruments for which the music originally was written. The effect was heightened by the performers being dressed in Louis XV. costumes, and although the tones of the virginals and harpsichords are too weak for this spacious hall, the pieces by Christopher Simpson and Marin Marais,

played by Miss Hélène Dolmetsch on a fine specimen of the viol da gamba, were fully appreciated. Mrs. Bertha Moore and Mr. Charles Copland sang a quaint pastoral dialogue between a *Nymph* and a *Shepherd*, by John Jenkins, and Mr. Jack Robertson was equally successful in his rendering of a charming setting, by an anonymous composer, of Shakespeare's "Oh, Mistress mine."

AN important and interesting prize competition, open to competitors of all nationalities, has been instituted by Herr Ludwig Boesendorfer, the eminent pianoforte manufacturer of Vienna, to signalise the twenty-fifth anniversary of the inauguration of the Boesendorfer Concert Hall by Hans von Bülow, and as a tribute to the memory of the great pianist. Three prizes of 2,000, 1,200, and 800 crowns respectively are to be given for a Pianoforte Concerto with orchestral accompaniment, the successful competitors retaining all proprietary rights in their compositions, and the scores to be sent in to arrive in Vienna not later than July 1 in the present year. Four pianists—viz., Herren Epstein, Leschetizky, Rosenthal, and Grünfeld, and an orchestral conductor, Herr Gericke, are the members of the jury.

THE Bernhard Carrodus String Quartet gave the third concert of the series on the 16th ult., at Queen's (Small) Hall. The leading feature of the programme was Dvorák's imposing Quintet for pianoforte and strings, played with considerable breadth and with correct spirit throughout by Mrs. Ralph, Messrs. B. M. Carrodus, R. Carrodus, W. Richardson, and J. F. Carrodus. In artistic value the next best performance was that of Bach's Chaconne, by Mr. Bernhard Carrodus, who, besides mastering the executive difficulties of the composition, displayed taste and knowledge of effect. Mr. Wilson Pember was the vocalist in lieu of Madame Bertha Moore.

SPOHR'S "Last Judgment" was given in St. Paul's Cathedral on November 30, according to the excellent custom which, for several years, has prevailed here on the first Tuesday in Advent. Nowhere is this impressive work heard to greater advantage, the vast area of the building serving to intensify its lofty dignity and earnestness. The general rendering of the oratorio by which Spohr is best remembered in this country was as satisfactory as on preceding occasions under the conductorship of Sir George Martin, which is saying a great deal. The solos, like the choruses, were devotionally rendered, and there was an efficient orchestra.

A DRAMATIC and musical recital was given by the Misses Cheeseman at the Athenæum, Camden Road, on the 2nd ult., assisted by Mr. Haydn Grover, Mr. Arthur Walenn (vocalist), Mr. Gerald Walenn (violin), Miss Mary Philpott (accompanist), and Mr. William Stewart (reciter). A special feature was the recitation, by Miss F. Cheeseman, of Longfellow's "Old Clock on the Stairs," with musical accompaniment by Haydn Grover; the music, which was very melodious, gave additional effect to the words, without in any way being obtrusive, and the piece was very heartily applauded.

MR. WILLIAM A. GARDNER gave his seventh annual concert at Stanley Hall, Highgate Road, on the 14th ult. The most notable feature of the concert was the artistic rendering of Saint-Saëns's Concerto in G minor by Mr. Gardner's pupils, Miss Grace Furniss and Miss Ethel Bayne, accompanied by the orchestra of the Highgate Philharmonic Society, directed by Mr. Gardner. Other artists who appeared were Miss C. A. Waldron, Mr. P. Sessions, Mr. d'Arcy Clayton, Mr. H. Wynn Reeves (violin), and Mr. Bertie Withers (violinello).

THE West Ham Philharmonic Society gave its first concert of the season at the Town Hall, Stratford, on the 9th ult. The chief feature of the evening was Beethoven's C minor Symphony, which was performed in a very creditable manner. The orchestral performances gave evidence of good work being done, the Prelude to the third Act of "Lohengrin" receiving a well-merited encore. The soloists were Miss Lilian Coomber, Rev. R. Spurrell, and Miss Agnes Comerford (harp), who were much appreciated. Mr. H. A. Donald ably conducted.

THE violoncello is scarcely a handy instrument for a young lady, but it is now essayed by many aspirants, and

certainly Miss May Fussell displayed remarkable facility as a violoncellist at the recital she gave with Miss Gwendolyn Toms in the Queen's (Small) Hall, on Thursday, the 9th ult. The programme was well arranged, and both artists played well, the latter as pianist. Mr. Plunket Greene's vocal selections were interesting, as they always are, and the entertainment was therefore enjoyable, though particulars need not be cited.

MR. ALFRED J. DYE's annual concert took place at the Queen's (Small) Hall, on the 13th ult., when he received valuable assistance from Madame Zippora Monteith, Miss Lucie Johnstone, Mr. Charles Chilly, Mr. Arthur Walenn, Mr. Herbert Walenn, and Miss Beatrice Thorne. Mr. Dye introduced some new songs, and also took part, with Miss Beatrice Thorne and Mr. Herbert Walenn, in Mendelssohn's D minor Trio and a pianoforte duet by the late C. E. Stephens. Mr. R. Woodthorpe Browne acted as accompanist.

THE choral society connected with Park Church, High-bury, performed a selection from "The Messiah," with orchestral accompaniment, on the 7th ult. The principals were Miss Kate Munro, Miss Lillian Corner, Mr. James Girdwood, and Mr. Seemer Betts. The programme included Haydn's "Clock" Symphony and German's "Henry VIII." Dances, which were rendered by the orchestra in a very effective manner. Mr. Frederick Meen presided at the pianoforte and Mr. John Cook conducted.

THE Cologne String Quartet, consisting of Messrs. Willy Hess, F. Grutzmacher, J. Schwartz, and W. Seibert, gave its first concert in London on the 2nd ult., at the Queen's (Small) Hall, and rendered Brahms's Quartet in A minor (Op. 51, No. 2), and others by Beethoven in C (Op. 59, No. 3) and Schumann in A minor (Op. 41, No. 1), in a manner that indicated great individual ability and careful rehearsal. We shall probably hear more of this party next season.

MR. PERCY SUCH, the gifted young English violoncellist, gave a very successful first concert on the 3rd ult., at the Berlin Singakademie, with the co-operation of the Philharmonic orchestra, and in Schumann's A minor Concerto and another by Davidoff gained the admiration of his audience. The *Allgemeine Musik-Zeitung* praises the young artist's brilliant technical acquirements and considers his future to be a most promising one.

MR. LEONARD C. F. ROBSON delivered, on the 6th ult., a concert-lecture, at the Abney Literary Society, Stoke Newington, on Shakespeare's "Midsummer Night's Dream." The lecturer was assisted in the musical illustrations by Miss M. L. Cowley, Mrs. H. Green, Mr. Bertram Gill, and Mr. H. W. Bull. An interesting feature of the occasion was a selection from "Pyramus and Thisbe," a mock opera by J. F. Lampe, published in 1745.

THE Bermondsey Settlement Choral and Orchestral Union gave a very successful concert in the Town Hall, Bermondsey, on the 9th ult., when Spohr's "Last Judgment" and Mendelssohn's "Hear my Prayer" were performed by full orchestra and chorus. The soloists were Miss Helen Jaxon, Miss Jessie King, Mr. James Horn-castle, and Mr. R. E. Miles. Mr. John E. Borland was, as heretofore, an efficient conductor.

A SPECIAL Advent service was held at Holy Trinity, Bishop's Road, on the 16th ult., when Handel's "Messiah" was sung by the choir of the church, augmented by eighty vocalists. The solo parts were taken by Master Percy Hale, Mr. Percy Coward, Mr. Harry Stubbs, and Mr. George Stubbs. Mr. F. G. James played the trumpet *obbligato*, the organist was Mr. H. W. Richards, and Mr. Edwin Barnes conducted.

MASTER H. VERNON WARNER, son and pupil of Mr. H. E. Warner, organist of Kew Church, played before the Prince and Princess of Wales, and the influential house party recently gathered together at Welbeck Abbey, on the 16th ult., by special invitation of the Duchess of Portland, when the little boy's wonderful performances on the pianoforte were greatly appreciated and commended by the distinguished guests.

On the 12th ult. a performance of Spohr's "Last Judgment" was given at the Church of St. Mary Brookfield, Dartmouth Park Hill. The solo parts were sung by Master Hale (soprano), Mr. H. Sowerby (tenor), and Mr. W. P. Rivers (bass). A string orchestra of about twenty members assisted in the performance, and Mr. Herbert Try played the organ part, specially arranged by Dr. J. M. Ennis, who conducted.

The first concert of the Civil Service Vocal Union's seventeenth season was given in the Great Hall at Cannon Street Hotel, on the 2nd ult., under the conductorship of Mr. Alfred Furse, when the choir sang excellently. Solos were contributed by Messrs. Samuel Masters, W. A. Peterkin, T. J. Morgan, and Herbert Walenn (violinello). Mr. J. H. Maunder accompanied.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Rossini's "Stabat Mater" and Spohr's "Last Judgment," on the 1st ult., in All Hallows' Church, Bromley-by-Bow, when the soloists were Madame Edwardes, Madame Lily Howard, Mr. John Probert, and Mr. Reginald Chalcraft. Dr. E. H. Turpin accompanied on the organ.

"The Holy Supper" (Wagner) will be performed at the Queen's Hall Saturday Symphony Concerts in the early part of 1898. As this work requires four separate male-voice choirs, special aid from tenors and basses will be required. Any gentlemen willing to assist at the rehearsals and performance are requested to apply immediately to Mr. Robert Newman, Queen's Hall.

Miss MACDOUGALL's second recital, which took place on the 2nd ult., at the Queen's (Small) Hall, was made distinctive by her artistic rendering of Cornelius's "Weihnachtslieder" ("Christmas-eve songs"), a charming song cycle of six lyrics in this composer's best manner. Very pleasant variety was given by the pianoforte playing of Miss Katie Goodson.

At the special Advent services at St. Mark's, Kennington, selections were given from Gounod's "Mors et Vita," with orchestra. Gounod's "Marche Solennelle" was played as concluding voluntary. The solos were sung by members of the choir, assisted by Miss Georgina Tear. Dr. Hamilton Robinson presided at the organ and Mr. Warren Tear conducted.

Mr. ERNEST MEADS and Mr. Edgar Archer gave a dramatic and vocal recital at the Hampstead Conservatoire, on the 3rd ult., with much success. Mr. Meads, in his varied recitations, proved himself to be an excellent elocutionist, and Mr. Archer, the possessor of a fine bass voice, sang several songs with intelligence and musical feeling.

*Apogee* of the Donizetti centenary, the Berlin *Allgemeine Musik-Zeitung* presents its readers with an amusing and clever portrait of the composer, done by himself, which, though a caricature, is easily recognisable and characteristic. The original, which has never before been reproduced, is in the possession of Herr Siegfried Ochs, in Berlin.

The Dean and Chapter of Southwark have voted a present of fifty guineas to Dr. A. Madeley Richardson, "in acknowledgment of his great services this year in bringing the music of St. Saviour's to a remarkable state of efficiency in so short a time."

MISS CATHERINE ROBBARD gave a successful concert on the 13th ult., at the Assembly Rooms, Balham, when she was assisted by Madame Antoinette Sterling, Mr. Fredk. Ranslow, Miss Marian Jay, Miss Mary Whittingham, and Mr. Claude Pollard.

SPOHR's "Last Judgment" was sung at St. Anselm's, Davies Street, on the evening of the 16th ult. and on the following Sunday afternoon, under the direction of Mr. David J. Thomas. Soloists and choir acquitted themselves very creditably.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of Alicia Adélaide Needham's new album of twelve "Hush Songs." T.R.H. the Princess of Wales and the Duchess of York have also been pleased to receive copies.

SPOHR's "Last Judgment" was sung at the Parish Church, Lewisham, on the 1st and 15th ult., by the regular choir of the church, under the direction of Mr. Frederic Leeds, who efficiently presided at the organ.

At the Central American Exhibition at Guatemala, which has just been closed, the "Bechstein" pianofortes were awarded the first prize—the highest distinction given at the Exhibition.

MR. ALBERT JOLL, organist and choirmaster of St. George's Church, Campden Hill, Kensington, gave an organ recital at St. George's Church, Perry Hill, Catford, on the 1st ult.

At the meeting of the Abbey Glee Club, on the 14th ult., Sir John Stainer was proposed as an honorary member by the president, Sir Arthur Blomfield, and seconded by Mr. North.

An orchestral and choral society is being formed at Stepney Meeting House. Mr. John Howell, address as above, will supply all particulars.

#### FOREIGN NOTES.

BERLIN.—A cycle of Mozart's operas was given at the Royal Opera from the 4th to the 11th ult., including, on the 5th ult. (the death anniversary of the composer), the performance of "Maurerische Trauermusik," the Symphony in G minor, and the Requiem. The Meiningen orchestra, under the direction of Herr Fritz Steinbach, gave four concerts here during November, its performances being greeted with storms of applause. The receipts of these concerts are to be devoted to a Brahms monument fund. A most enthusiastic reception was also accorded to the Paris pianist, M. Risler, who appeared here for the first time in one of the Philharmonic concerts and at recitals given by him on the 4th and 11th ult. The well-known Stern'sche Gesangverein was able, on the 6th ult., to celebrate the fiftieth anniversary of its foundation. Professor Julius Stern, the founder, retired from the conductorship in 1874, and among subsequent conductors were Max Bruch, Ernst Rudorff, and, for a short period also, Julius Stockhausen. The festival concert given on this occasion included the "Gloria" from Beethoven's "Missa Solennis," the third part of Schumann's "Faust," and numbers by Bach, Mendelssohn, Bruch, Gernsheim, and others. Frau Marie Goetze, Herr van Rooy, and Professor Joachim were amongst the soloists.—Dr. Martin Blumner, the excellent director of the Singakademie, was the recipient of numerous tokens of esteem on the occasion of his seventieth birthday, on November 21.—An interesting and valuable biography of Brahms, with an analysis of his works, from the pen of Dr. Heinrich Reimann, has just been issued by the Berlin Publishing Society "Harmonie."—On the occasion of the recent fiftieth anniversary of the death of Mendelssohn, the composer's grave in the old churchyard of Holy Trinity was visited by a great number of musicians and art-lovers in the capital. It had been decorated by a profusion of flowers and wreaths contributed by members of the Mendelssohn family and by numerous admirers of the master. Amongst the latter may be instanced the Oratorio Society of Baltimore, whose handsome laurel wreath, as having been the first to arrive, occupied a conspicuous place attached to the simple marble cross which marks the final resting-place of the composer of "Elijah."

BRESLAU.—Herr Theodor Loewe, the enterprising director of the Opera in this town, is to be the successor of the late Herr Pollini in the management of the Hamburg Stadt-Theater.

BROOKLYN (NEW YORK).—Under the auspices of a number of German choral societies here, a monument erected to Mozart was unveiled, on October 23, in Prospect Park, a choir of some thousand voices taking part in the proceedings.

CARLSRUHE.—The romantic opera "Alar," by Count Geza Zichy, was brought out at the Court Theatre for the first time on the 3rd ult., the birth anniversary of the Grand Duchess of Baden, under the direction of Herr Mottl, and very well received, the composer being present. The work is likewise being mounted at the Berlin Opera.



CASSEL.—A posthumous opera by Spohr, who for many years filled the post of Capellmeister at the Court Theatre in this town, is to be brought out at this Institution in the course of the present season. Some special interest attaches to this work, entitled "Der Kreuzfahrer," inasmuch as in it the composer of "Jessonda" is said to have foreshadowed to some extent the artistic principles underlying the modern music-drama. —Herr Heinrich Zöllner's new comic opera, "Das hölzerne Schwert," was brought out here with great success on November 24, and is now also being mounted at Berlin, Leipzig, and Schwerin.

DARMSTADT.—The new comic opera "Das Unmöglichste von Allem," by Anton Urspruch (the libretto of which is an adaptation of Lope de Vega's comedy "El mayor imposible"), already successfully produced recently at Carlsruhe, again achieved a brilliant success on its first performance at the Hof-Theater, on November 30. Both the composer and the principal performers were recalled many times.

DESSAU.—A musical curiosity! The Duke of Anhalt is the possessor of an antique clock to which some musical works are attached playing a number of tunes. These, according to tradition, are all of them original compositions by Johann Sebastian Bach, and emanating from the period (1717-1723) during which the great Cantor was in the service of Prince Leopold of Anhalt-Koethen. The tunes, with their harmonies, have recently been noted down, for the first time, by the Dessau Court-Capellmeister, Herr August Klughardt, and are about to be published by Messrs. Breitkopf and Härtel, of Leipzig.

HAMBURG.—The first performance here of Herr Bungert's "Odysseus" took place at the Stadt-Theater on November 26, when the reception accorded to the remarkable work by a numerous and critical audience was as enthusiastic as on the occasion of its *première* last year, at the Royal Opera, Dresden.

LEIPZIG.—Dr. Georg Göhler, of Zwickau, has been appointed the successor of Dr. Kretzschmar in the conductorship of the famous Riedel'sche Gesangverein. Dr. Kretzschmar, whose retirement from the post on account of ill-health is greatly regretted, has, however, accepted the honorary directorship of the Society. —Herr Leo Grill, the highly esteemed professor at the Conservatorium, celebrated last month the twenty-fifth anniversary of his appointment at that Institution.

MADRID.—M. Saint-Saëns was the conductor of three orchestral concerts of the Sociedad de Conciertos, last month, devoted entirely to his own works; and, on the 12th ult., the first performance here of "Samson et Dalila" took place at the Opera-house. The distinguished French composer, who was received throughout with marked enthusiasm, has been nominated a member of the Royal Academy of Spain.

MILAN.—Signor Giuseppe Martucci, the distinguished musician and director of the Bologna Conservatoire, gave a series of three concerts here, between the 5th and 12th ult., devoted respectively to compositions by Bach, Beethoven, and Schumann.

PRAGUE.—Zdenko Fiebich has completed a new opera, entitled "Scharta," which will be first brought out at the National Theatre here. Smetana's grand opera "Libuscha" was given at this theatre on November 25, the excellent conductor, M. Adolf Cech, being accorded a perfect ovation by the audience on the occasion, which marked the thirty-fifth anniversary of his official connection with the establishment.

RIGA.—Herr Hans Schmidt, a well-known musician and poetical author here, has had the happy idea of connecting by a series of elucidatory verses, founded upon Tieck's story of "Die schöne Magelone," the cycle of Brahms's *Lieder* bearing the same title. The verses are intended to be recited at intervals between the different songs and greatly assist in the general appreciation of the purport of the latter.

ROME.—At the initiative of Signor Ernesto Pacelli, municipal Councillor, it is proposed to establish in this capital a National Lyrical Theatre, to be subventioned both by the municipality and by government, and where performances of opera are to be given throughout the year. The closing of La Scala Theatre cannot fail to assist in the realisation of this important scheme.

STETTIN.—A new choral work, "The Maid of Orleans," the libretto founded upon Schiller's drama, the music by Professor A. Lorenz, was produced for the first time on November 25, by the Musikverein, and proved a work of considerable importance, replete with melody and dramatic energy. It met with an enthusiastic reception under the direction of the composer.

VIENNA.—Tschaikowsky's "Eugén Onéguin" was given for the first time at the Imperial Theatre, on November 19, under Herr Mahler's direction, and with Fräulein Renart and Herren Schroedter and Ritter in the leading parts. The reception of the work was a very favourable one. A new three-act operetta, "Die Blumen-Mary," by Herr Carl Weinberger, the composer of several successful similar works, is making full houses just now at the Theater-an-der-Wien. —It is stated that the authorities here have recently discovered, in a desk formerly in the possession of Brahms, a very considerable number of letters written to the master by Wagner, Liszt, and others, which cannot fail to prove of special and peculiar interest.

WEIMAR.—Wagner's "Siegfried" was produced at the Court Theatre for the first time on the 2nd ult., the performance (without any of the customary "cuts"), under Herr Stavenhagen's direction, being an excellent one. The periodical "crisis" in the principal conductorship at the Court Theatre has again set in, Herr Stavenhagen having sent in his resignation, which has been accepted by the Grand Duke. As in the case of his predecessor in office, Eugene d'Albert, differences with the Intendant, Herr von Vignau, are said to be the cause, and the conductorship will once more become vacant at the end of the present season.

WIESBADEN.—The twenty-fifth anniversary of the Wiesbaden Conservatorium für Musik, under the able direction of Herr Albert Fuchs, was celebrated, on November 26, by a concert of chamber music, and by an excellent performance, on the following day, of Handel's "Acis and Galatea," with Herr Mottl's amplifications of the score.

#### OBITUARY.

"CARADOG" is dead: he drew his last breath at Pontypriod on the 3rd ult. The patronymic of "Caradog"—which name signifies "Full of love"—was GRIFFITH RHOYD JONES, and therefore it is hardly necessary to say that he was a Welshman. He was born at Trecynon, December 21, 1834, became a village blacksmith, and afterwards a hotel proprietor. But his claims to notice in these columns are as a well-known and enthusiastic choir leader in the Principality, where he had a deservedly high reputation. He was an accomplished violinist, and while still in his teens aspired to become a choir leader. The first Fisteddwl choir he trained—he was then only nineteen—he led to victory. It consisted of only seventeen performers and the test piece was Beethoven's "Hallelujah to the Father!" The chief event in the career of "Caradog" was when he brought a large choir from South Wales to compete at the National Music Meetings at the Crystal Palace in 1872 and 1873. On the latter occasion one of the Welsh boys who sang in the chorus has since become known to fame—his name is Ben Davies. Those who were present on the former occasion are not likely to forget the tremendous effect made by these enthusiastic Welsh singers in Mendelssohn's "The night is departing" under the still more enthusiastic direction of the victorious "harmonious blacksmith"—"Caradog."

We regret to record the death, on the 5th ult., at Cardiff after a lingering illness, of FREDERICK ATKINS. The deceased musician was born at Cromhall, Gloucestershire in 1830, but when very young he came to Cardiff, where he has lived nearly all his life. Until 1889 Mr. Atkins was organist of St. John's Church, Cardiff, where he had been a chorister. His other organ appointments included the Roman Catholic Church at Cardiff, to which he was appointed at the age of twelve. At one time he held a mastership at Cowbridge Grammar School, and went to Oxford with a view of entering the Church. Mr. Frederick Atkins, who was well known and highly respected in Cardiff and South Wales, took the degree of Bachelor of Music, at Oxford, in 1859, at the same time as Sir John Stainer. His son, Mr. Ivor Algernon Atkins, is the recently appointed organist of Worcester Cathedral.

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JOHN DAVIES, of Dowlais, died on the 3rd ult. The deceased, born in 1831, was the brother of Mr. Dan Davies, the renowned choir leader, to whom he acted as assistant; and on several occasions the famous Dowlais Choir was triumphant at Eisteddfod contests under his direction.

HOFRATH POLLINI, the well known operatic manager, died suddenly, of heart disease, on November 26, at Hamburg. He has been director of the Hamburg Stadt-Theater since 1874, an Institution which he raised to a leading position in Germany, particularly as regards the performance of opera. Not a few young vocalists, who subsequently obtained celebrity, have gained their first operatic experience at the Hamburg Stadt-Theater. In 1882, as will be remembered, the distinguished impresario, with Dr. Hans Richter as conductor, gave the first representations in England of Wagner's "Die Meistersinger" and "Tristan and Isolde," at Drury Lane Theatre. Herr Pollini (whose real name was Bernhard Pohl) was born at Cologne in 1838, and began his career as an operatic baritone at the theatre of his native town. He was only recently married to the well known *prima donna*, Mdlle. Bianca Bianchi.

MADAME RÉTY, a once famous singer under her maiden name of Amélie Faivre, died in Paris, on November 20, at the age of sixty-one. She was for a number of years principal contralto at the Théâtre Lyrique and created the part of Siebel in Gounod's "Faust." Her husband, the late M. Charles Réty, was for many years the musical critic of *Le Figaro*.

The death is announced, on the 12th ult., at Leipzig, of ENGELBERT ROENTGEN, the highly esteemed leading violinist of the Gewandhaus orchestra and of the Stadt-Theater. He was a pupil of David, at the Leipzig Conservatorium, and for many years a professor of his instrument at that Institution. A highly cultured musician and violinist of the first rank, he but rarely appeared in public as a solo performer, owing to his extreme nervousness. He was the author of some valuable critically revised editions of the violin compositions of Bach and Beethoven. His son, Julius Roentgen, is well known in the musical world as an excellent pianist and composer.

We have also to record the following deaths:—

On November 13, at Dorchester (Mass.), GIDEONI OLIVIERI, vocal teacher in the United States, aged forty-six.

On November 15, at Czernowitz, FANNY EMERY, pianist and teacher.

On November 21, at Cologne Veneta (Italy), VINCENZO MELA, formerly well-known vocalist, composer of "Il Casino di Cambragna" (produced in Milan and Paris) and other operatic works, aged seventy-six.

On November 28, at Leipzig, FERDINAND SIEGERT, for many years conductor of the Lehrer Gesangverein, aged forty-eight.

On November 29, at Breslau, REINHOLD SUCCO, organist and vocal teacher and professor at the Berlin Royal Hochschule für Musik since 1874, in his sixty-first year.

On the 5th ult., at New York, ADOLPH NEUENDORFF, composer and orchestral conductor, aged fifty-four.

On the 7th ult., at Creuznach, HERMANN WOLF, composer and musical director.

## CORRESPONDENCE.

### A SUGGESTION TO MUSIC PUBLISHERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to make another suggestion to music publishers? It is that the date of publication should be printed on all works issued by them. The want of this is greatly felt by those who have to search into past musical history, and it would be a distinct gain to future writers were such a plan adopted.—Yours truly,

R. A. M.

### CREYGHTON'S CATHEDRAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A voice from this part of the world may perhaps add a little interest to the music of the above-named composer. I was a chorister boy in Wells Cathedral in

1852, and subsequently assistant-organist under the late C. W. Lavington. It was a part of my duty to copy music for the choir, and I have good cause to remember the trouble it gave me to decipher the notes from the worn-out copies. Creighton's music was very popular with our choir at the time, and visitors who came to Wells invariably requested copies of the services and anthems which they heard finely rendered by the choir. In 1851 it was not so easy to obtain printed music, and then only folio size, which was very expensive. It was, therefore, a saving to the Chapter to have the music copied, and it was largely my duty to do the work. It is possible that I may be blamable for incorrectly transcribing it. I wrote rapidly, and as I knew the music by heart I may have frequently trusted too much to my memory.—Yours faithfully,

J. SUMMERS.

The College of Music, Perth, Western Australia.

## BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ARMAGH.—On the 14th ult. a special Advent service was held in the Cathedral. The music selected for the occasion was "The Last Judgment" (Spohr). The solos were impressively sung by the following members of the choir: Masters Mitchell, Blair, and Marks; Messrs. Crook, Owen, Tarleton, Archer, Dean, and Meriman. The choruses were excellently sung. Dr. T. Osborne Marks (organist and choir-master) presided at the organ.

BASINGSTOKE.—The Choral Society gave its first concert of the ninth season on the 14th ult., when the programme included Stanford's "Phaëdra Crohoore," Elgar's chorus "It comes from the misty ages," and part-songs. The Society was assisted by "The Recital Trio"—Miss Marie Olson (pianist), Miss Ethel Barnes (violinist), and Mr. Charles Phillips (vocalist). Mrs. H. Seymour and Mr. Cyril Miller were the accompanists and Mr. H. E. Powell conducted.

BEDFORD.—The 124th concert of the Bedford Musical Society was given in the Corn Exchange, on the 7th ult., when a commendable deviation from the beaten track was made in the presentation of Handel's "Joshua." The chorus was in excellent form, and they evidently enjoyed singing Handel's vigorous music. The principals were Miss Alice Simons, Miss Jessie Browning, Mr. Reginald Brophy, Mr. Ralph Pearce, and Mr. S. Heath. Unfortunately there was no organ, which proved to be a serious drawback in such a performance. Mr. P. H. Diemer, who conducted, as usual, had a specially hearty greeting on his first public appearance after his recent illness.

BIGGLESWADE.—The Choral Society performed Handel's "Messiah" with much acceptance on the 9th ult. The band and chorus, of about 100 performers, gave an excellent account of themselves, and the soloists—Miss Annie Norledge, Miss Lizzie Neal, Mr. Harry Stubbs, and Mr. W. H. Brereton—admirably acquitted themselves in their respective parts. Miss Miller and Mr. E. P. Cooper presided at the pianoforte and organ respectively, and Mr. J. G. Cooper conducted with conspicuous ability.

BLACKBURN.—The first concert of the twenty-third season of the St. Cecilia and Vocal Union took place on the 13th ult., when a fine performance of Mendelssohn's "Elijah" was given in the Exchange Hall. The choir specially distinguished itself and showed the results of skilful training—tone and attack being most commendable; and the efforts of the band, numbering about fifty performers, were equally praiseworthy. The principal vocalists were Miss Alice A. Simons, Miss Jessie Browning, Mr. Bright Jones, and Mr. Watkin Mills. Mr. S. H. Broughton and Mr. John Ward rendered valuable assistance at the harmonium and organ respectively, and Mr. James H. Rooks conducted with marked tact and efficiency.

BRADFIELD.—Gade's "Erl-King's Daughter" was performed at Bradfield College, on the 18th ult., by the members of the College Musical Society, the soloists being

Mr. Ivor Foster, and Masters Brooke and Bannerman, pupils of Bradfield College. The chorus, numbering about fifty boys and masters, has much improved. The orchestra, consisting chiefly of boys, under the leadership of Mr. J. K. Hayes, of Oxford, besides accompanying the cantata, gave a spirited rendering of two movements from a Haydn symphony. Mr. N. Cawley was most efficient in filling in the wind parts on the pianoforte, and Mr. Abdy Williams conducted.

**BRIERLEY HILL.**—The Choral Society gave Mendelssohn's "St. Paul," on the 20th ult., in the Town Hall. The artists were Miss Aimée Wathen, Miss Minnie Hackett, Mr. J. T. Birch, and Mr. B. Poole. The band was led by Mr. D. Poole and conducted by Mr. Joseph Lewis, Mr. J. S. Lewis presiding at the organ.

**BRIGHTON.**—The Brighton and Hove Philharmonic Society gave a concert at the Hove Town Hall, on the 17th ult., when the orchestra played Beethoven's Symphony in C minor, Schumann's Concerto in A minor (soloist, Miss Beatrice Hallett), the Prelude to the "Meistersingers," and one of Dvorák's Slavonic Dances, under the able direction of Dr. F. J. Sawyer. The artists who assisted were Miss Lilian Burgess, Mr. Francis Harford (vocalists), and Mr. Charles Fry (reciter.) During the evening Dr. Sawyer played on the beautiful new Willis organ Guilmant's "Lamentation," and with the orchestra, Handel's Concerto in B flat for organ and strings, the latter piece being conducted by Mr. John Crapps.—The Brighton Sacred Harmonic Society performed Costa's "Eli" in the Dome, on the 19th ult., with full band and chorus, under the able and experienced direction of Mr. Robert Taylor. The chorus specially distinguished themselves, and the solo numbers were safe in the hands of Miss Lea Bowles (a native of Brighton), Miss Edith Hands, Mr. James Gawthrop, and Mr. Bantock Pierpoint. Mr. P. J. Starnes efficiently presided at the organ.

**CHARD.**—The Chard Harmonic Society gave a successful concert on the 19th ult., when it performed Gade's "Erl-King's Daughter," with a band and chorus of about eighty performers. The piece was admirably rendered, the principals being Miss Marion Harris (soprano) and Mr. Montague Worlock (baritone), of Bristol. The Rev. H. Dymond, rector of Chafcombe, was the honorary conductor; Mr. Frank L. Bartlett, of Salisbury, led the orchestra; and Mr. F. G. Risdon was the pianoforte accompanist.

**CHELMSFORD.**—An excellent performance of "The Messiah" was given, on the 7th ult., by the Musical Society, under the conductorship of Mr. F. R. Frye. The soloists were Miss Ella Wright, Madame Eliza Thomas, Mr. Iver McKay, and Mr. W. H. Breton.

**DARLINGTON.**—The Darlington Choral Society, which has now been established for upwards of forty years, gave a Christmas performance of Handel's "Messiah" in the Drill Hall, on the 16th ult., when the band and chorus numbered 200 executants. The choruses were admirably sung, and the band showed its capabilities to the greatest advantage. The principal vocalists were Madame Zippora Monteith, Madame Marie Bellas, Mr. Tom Child, and Mr. Duncanson. Mr. G. Newby Watson led the band, Mr. C. Stephenson presided at the organ, and Mr. T. Henderson was an efficient conductor.

**DOVER.**—A performance of Handel's "Messiah" was given by the Dover Choral Union, in the Town Hall, on the 8th ult. The soloists were Mrs. Glover Eaton, Miss Emily Foxcroft, Mr. James Gawthrop, and Mr. Henry Sunman. There was a full band and chorus of 150 performers, conducted by Mr. H. J. Taylor, and Mr. F. E. Fletcher presided at the organ.

**DUDLEY.**—The first concert of the season of the Dudley Choral Society was given on the 1st ult., and consisted of Schumann's Advent Hymn, Elgar's "The Black Knight," Haydn's String Quartet in G (Op. 64, No. 4), and Mendelssohn's "Loreley." The solo music in the first and last-mentioned works was rendered by Miss Aimée Wathen, Mr. H. Süch was the leader of a small but efficient band, and Dr. A. T. Froggatt conducted. The string quartet was played by Messrs. Süch, Woolley, J. A. Beard, and J. Owen.

**DUNEDIN (NEW ZEALAND).**—The Dunedin Orchestral Society gave its third concert of the tenth season at the Agricultural Hall, on October 6, under the capable direction of Mr. James Coombs. The chief features of the programme were Schubert's "Unfinished" Symphony and the Overture to Mendelssohn's "Son and Stranger," which with other selections, were excellently rendered by the band of fifty-five performers. Mr. E. Parker was the leader and Mrs. W. Manson sang.

**ECCLES.**—The Eccles Parish Church Choral Society gave its first concert of the season on the 13th ult., of which the chief feature was Dr. Hiles's "The Crusaders." The tenor solos were effectively sung by Mr. W. Lalande. Miss Mia Withers played two violin pieces by Wieniawski. Madame Hahn conducted, and Mr. C. Taylor was the accompanist.

**EXETER.**—Mr. S. J. Bishop, of Exeter Cathedral, gave two concerts at the Royal Public Rooms, on November 4, when he was assisted by Madame Gomez, Madame Norledge, Mr. Chillely, Mr. William Henley, and Mr. Arthur Cooke. The programmes were as varied as the performers were excellent. The Exeter Orchestral Society gave a concert in the same rooms, on the 2nd ult., when the programme included the Prelude to Act III. of "Lohengrin," the *Allegretto* from Beethoven's Eighth Symphony, Schubert's ballet music from "Rosamunde," Auber's Overture "La Sirene," and other selections. Dr. Edwards gave a fine rendering of Mendelssohn's Pianoforte Concerto in G minor, and Miss Annie Boucher sang with much acceptance. Mr. R. B. Moore conducted with skill and Mr. C. E. Ball was an efficient leader.—The Exeter Oratorio Society gave its "annual festival" in the Victoria Hall, on the 17th ult., the work selected being "Elijah." The chorus, of over 200 voices, and the band, of sixty performers, were admirably balanced and rendered Mendelssohn's familiar music in a manner which calls for high praise. The general verdict was that the oratorio had been magnificently rendered. The principal vocalists were Madame Emily Squire, Miss Lilian Hovey, Mr. Humphreys Jones (of the Cathedral choir), and Mr. Watkin Mills. The organ was safe in the skilful hands of Mr. Vinnicombe and Dr. Edwards (of Barnstaple) deserves hearty congratulations upon having conducted the performance with marked success.

**HANDSWORTH.**—The first concert of the fourth series of the St. James's Choral Society was held in the Public Hall on the 16th ult., when Mendelssohn's "Hymn of Praise" was performed. The solos were taken by Miss Constance Yorke and Mr. Hamlyn Crimp. The accompaniments were played by Miss Cleobury (pianoforte) and Mr. B. Nod (harmonium). Mr. Richard Richards, organist of St. James's Church, conducted.

**HIGH WYCOMBE.**—Rossini's "Stabat Mater" was the chief attraction at the concert given by the Wycombe Choral Association, at the Central Hall, on the 6th ult., when the performance of this ever popular work reflected great credit on all concerned. The soloists were Miss Louise Burns (the possessor of a beautiful voice), Miss Lucie Johnstone, Mr. Ager Grover, and Mr. Robert Grice, all of whom sang with much intelligence and acceptance. Mr. J. G. Wrigley, as on former occasions, discharged the duties of conductor and accompanist with conspicuous ability.

**HOLLINWOOD.**—Dr. C. Lee Williams's cantata "Bethany" was sung at the Parish Church, on Sunday, the 12th ult., under the direction of Mr. John E. Campbell, organist of the church. The soloists were Mr. H. Chadderton, Mr. A. Liley, Miss May Allen, and Master Willie Ashworth.

**KNOTTINGLEY.**—Rossini's "Stabat Mater" was the work selected for performance by the Knottlingley Choral Society in the Town Hall, on the 14th ult., to open its second season. The band and chorus gave evidence of the careful training it had received under its talented conductor, Mr. Mark Hill. The soloists were Mrs. L. E. Wilson, Miss Madeline Stone-Humphreys, Mr. Austin Mahony, and Mr. Walter Radley, who sang their respective parts with sympathetic feeling. Miss Metcalfe was the pianoforte accompanist and Mr. Chambers led the band.

**LEEDS.**—The members of the Woodhouse Moor Wesleyan Choir, assisted by numerous friends from the neighbouring choirs, gave a most successful performance of selections from "The Messiah" on Sunday, the 12th ult. The principals were Madame Ashworth (soprano), Miss M. Rankine (contralto), Mr. T. Brearley (tenor), and Mr. W. C. Luddaby (bass). Mr. A. H. Ashworth conducted and Mr. H. Horsfall (organist and choirmaster of the church) presided at the organ. The Rev. A. Hoyle gave a short and most suitable address on Handel and his work.

**PLYMOUTH.**—The Plymouth Philharmonic Society gave a most successful concert in the Guildhall, on the 1st ult. The programme included Weber's "Der Freischütz," Overture, Saint-Saëns's Prelude to "Le Déluge," German's "Richard III." Overture, Massenet's "Le dernier Sommeil de la Vierge" (for strings only), and Elgar's "Imperial March," all of which were excellently rendered by the orchestra. Variety was introduced into the selection by two double choruses from "Israel in Egypt," some part-songs, and a characteristic chorus, "Cobbler's Song," by Mr. Hermann Löhr, which was performed for the first time. Mrs. Helen Trust, Miss Clara Butt, and Mr. Arthur Walenn contributed some well-chosen songs with much acceptance, and Mr. Arthur C. Faull conducted his forces of 270 performers in a manner deserving of the highest praise.—Mr. Winterbottom gave his second symphony concert, in the Stonehouse Town Hall, on the 10th ult. The programme included A. N. Wight's Overture "The merry month of May"; Serenade for flute, violin, and viola, by Beethoven; a Symphony (Op. 8), by F. W. Moreton (organist of St. James the Great Church, Devonport), performed for the first time; Serenade for strings, Mozart; and German's Suite in D minor.

**WELLINGTON (NEW ZEALAND).**—Mr. Maughan Barnett's Musical Society gave the second concert of its third season, on October 7, in the Opera House. The first part of the programme consisted of Hamish MacCunn's "Lord Ullin's Daughter," and a concert-overture in E minor and an unaccompanied madrigal by Mr. Maughan Barnett; the second part being devoted to Mendelssohn's "Athalie," with Madame Eveleen Carlton and the Misses Parsons as soloists.—The Wellington Orchestral Society's concert took place on October 26. Included in the programme were Cherubini's "Abencerrages" Overture, the valse from Tchaikowsky's "Dornröschen" ballet suite, the Scherzo, Notturmo, and Wedding March from Mendelssohn's "Midsummer Night's Dream," "Toréador et Andalouse" from Rubinstein's "Bal Costume" Suite, and two of Brahms's Hungarian Dances. Mr. Maughan Barnett, who conducted, played Beethoven's E flat Pianoforte Concerto, and Mr. J. Hill sang songs by Godard, Chaminade, and MacDowell. Mr. J. H. O. Schwartz conducted the Beethoven Concerto.

**WORKING.**—A successful concert was given in the Public Hall, on the 14th ult., by the new Orchestral and Choral Society. The first part consisted of Stainer's "Daughter of Jairus," and the difficulties of the work were attacked in a very creditable style by both chorus and orchestra. The second part included the march and chorus from "Tannhäuser," "Maritana" Overture, and Handel's "Largo." Mr. T. E. Gatehouse was leader of the orchestra and solo violinist, in which latter capacity he was encored for a fine performance of Hubay's "Scènes de la Czarina." The vocalists were Miss Ogilvy, Mr. E. Binford Eyre, and Mr. W. H. Brereton, and Mr. Patrick White conducted with marked ability. We heartily wish the promoters of concerted music in Working the success which so auspicious beginning deserves.

**ORGAN APPOINTMENTS.**—Mr. S. Exton Swaffield, Organist and Choirmaster to All Saints', Windsor.—Mr. Harrison White, Organist and Choirmaster to New Court Chapel, Tollington Park.

**CHOIR APPOINTMENTS.**—Mr. John A. Lash, Choirmaster to All Saints' Church, Forest Gate.—Mr. Harold E. Mackinlay, Choirmaster to Islington Presbyterian Church.—Mr. Nelson Stokes, Choirmaster to SS. Simon and Jude, Salford.

## TO CORRESPONDENTS.

\* \* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## ANSWERS TO CORRESPONDENTS.

R. G. W. H.—(1.) Thomas Oliphant's book on Madrigals is out of print. The "Brief account of the Madrigal Society" and "A short account of Madrigals" are only small pamphlets, which are superseded by his "La Musa Madrigalesca," a book of 338 pages, published in 1837, which might be picked up second-hand. (2.) There is no other work on the history of madrigals other than those you mention. Sir Frederick Bridge's Gresham Lectures we believe are not published. (3.) The madrigal by Arcadelt, "Il bianco e dolce cigno," is published in THE MUSICAL TIMES, No. 183, where it is transposed from F to A, and the words are freely adapted to the music. (4.) In singing "The Dirge of Darthula" (Brahms) to English words, the "h" should be sounded in both instances ("Darthula" and "Truthil"); in "Selâma" the second syllable should be sung with a broad "a."

B. H.—The "Twelfth Mass," usually attributed to Mozart, is classed by such reliable experts as Köchel as amongst the doubtful works of that composer. Parts of it may have been written by Mozart, but the music is very unequal, and the Mass may not improbably be the work of some other composer, "touched up" by the composer of the "Jupiter" Symphony.

H. J. B.—The music of the song entitled "The Skipper and his Boy" was composed by Virginia Gabriel to words written by Hamilton Aidé. We are unable to state if the incident of the song is a true one, or to give the period to which it refers, or to localise the part of the coast at which it happened, supposing it to have really occurred.

MUSICUS.—The ten scholarships were competed for at the National Training School of Music on February 12, 1876, five being given by Mrs. Freake, four by the Society of Arts, and one by Mr. Frank Morrison. There were 109 candidates, and the examiners were Messrs. John Hullah, W. G. Cusins, and Otto Goldschmidt.

X.—The large organ by Mr. Willis still stands in the Alexandra Palace. You are probably thinking of the instrument, by another builder, formerly in the Albert Palace, Battersea, but which, upon being sold, was removed to Scotland.

BARITONE.—The following metronomic rates are suggested for Mendelssohn's "Three Preludes and Fugues for the Organ" (Op. 37). No. 1.  $\text{♩} = 84$ ;  $\text{♩} = 66$ . No. 2.  $\text{♩} = 56$ ;  $\text{♩} = 63$ . No. 3.  $\text{♩} = 144$ ;  $\text{♩} = 66$ .

W. B. (Morpeth).—The 2-4 signature at the "Amen" in Elvey's "In that day" undoubtedly indicates a quicker rate of speed than in the preceding solo and chorus, as suggested by the character of the music.



## DURING THE LAST MONTH.

Published by NOVELLO, EWER &amp; CO.

**BEETHOVEN, L. VAN**—"The Ruins of Athens." A Cantata. New Edition. The English words written and adapted by PAUL ENGLAND. 1s. 6d.**ELGAR, EDWARD**—"Chanson de Nuit." Pour Violon et Piano. 1s. 6d.**GAUL, A. R.**—"The Union Jack." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 6d.; Wind Parts, 3s.**HIGGS, H. M.**—"Our Queen" (Quick March). Arranged for Military Band by HENRY T. DUNKERTON. 5s.**THE VILLAGE ORGANIST**.—A series of Pieces for Church and general use. Edited by J. STAINER and F. CUNNINGHAM WOODS. Volume I. (Books 1 to 6), cloth, 6s.**MARSHALL, FLORENCE A.**—"The Choral Dances (Minuet, Waltzes, and Galop). For Two-part Chorus of Girls' Voices, from "Prince Sprite," a Fairy Operetta. 1s.**MACKENZIE, A. C.**—"Overture to J. M. Barrie's 'The Little Minister.'" Arranged for Pianoforte Duet by the COMPOSER. 2s. 6d.

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## CONTENTS.

|   | Page |
|---|------|
| 1898  |      |
| Mr. Walter Macfarren (with Portrait) .. .. .                                    | 9    |
| From my Study .. .. .   | 10   |
| Occasional Notes .. .. .  | 15   |
| Facts, Rumours, and Remarks .. .. .   | 18   |
| John Bacchus Dykes .. .. .  | 20   |
| Church and Organ Music .. .. .  | 22   |
| The Royal Choral Society .. .. .  | 23   |
| Engelbert Humperdinck at the Philharmonic Society .. .. .                       | 24   |
| Richard Strauss at the Wagner Concerts .. .. .                                  | 25   |
| Queen's Hall Saturday Afternoon Concerts .. .. .                                | 26   |
| Lamoureux Concerts .. .. .  | 26   |
| Crystal Palace Concerts .. .. .   | 26   |
| Royal Artillery Band .. .. .  | 26   |
| Offenbach's "Grand Duchess" at the Savoy .. .. .                                | 26   |
| Monday and Saturday Popular Concerts .. .. .                                    | 27   |
| British Chamber Concerts .. .. .  | 27   |
| Grieg Recital .. .. .   | 27   |
| Herr Bachmayer's Historical Pianoforte Recitals .. .. .                         | 27   |
| Pianoforte Recitals .. .. .   | 28   |
| Madame Blanche Marchesi's Recital .. .. .                                       | 28   |
| Amateur Orchestral Concerts .. .. .   | 28   |
| Royal Academy of Music .. .. .  | 29   |
| Royal College of Music .. .. .  | 29   |
| Guildhall School of Music .. .. .   | 30   |
| Musical Association .. .. .   | 30   |
| The Highbury Philharmonic Society .. .. .                                       | 31   |
| "King Olaf" at Camberwell .. .. .   | 31   |
| "The Redemption" at Portsmouth .. .. .  | 31   |
| Mr. Willem Coenen's Pianoforte Recital .. .. .                                  | 32   |
| Mr. Cowen's "Scandinavian" Symphony in Milan .. .. .                            | 32   |
| "St. Ludmila" in Vienna .. .. .   | 32   |
| Mancinelli's "Ero e Leandro" in Madrid .. .. .                                  | 33   |
| Reviews .. .. .   | 33   |
| Music in Birmingham .. .. .   | 39   |
| "Bristol .. .. .  | 39   |
| "Cambridge .. .. .  | 40   |
| "Dublin .. .. .   | 40   |
| "East Anglia .. .. .  | 40   |
| "Edinburgh .. .. .  | 41   |
| "Glasgow .. .. .  | 41   |
| "Liverpool .. .. .  | 41   |
| "Manchester .. .. .   | 42   |
| "Northumberland and Durham .. .. .  | 42   |
| "Nottingham .. .. .   | 42   |
| "Oxford .. .. .   | 43   |
| "Sheffield and District .. .. .   | 43   |
| "Southern Counties .. .. .  | 44   |
| "Yorkshire .. .. .  | 44   |
| "Paris .. .. .  | 45   |
| Four-part Song—"Now is my Chloris fresh as May."—Battison .. .. .               | 35   |
| Haynes .. .. .  | 35   |
| Anthem—"There is a green hill far away."—Ch. Gounod. (Extra Supplement) .. .. . | 46   |
| General News (London) .. .. .   | 49   |
| Foreign Notes .. .. .   | 49   |
| Obituary .. .. .  | 50   |
| Correspondence .. .. .  | 51   |
| Brief Summary of Country News .. .. .   | 51   |
| Answers to Correspondents .. .. .   | 53   |
| List of Music published during the last Month .. .. .                           | 54   |

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Breathe on dead souls, and rouse them into life;  
Give courage, hope, and conquest in the strife.

3.  
Prevent the young: their faltering footsteps guide,  
And for their weakness heavenly help provide;  
Be Thou their strength, as years on years increase,  
And to the aged give Thy heavenly peace.

4.  
Let all our brethren in this Parish feel  
That Thou, alone, canst all our evils heal:  
Draw them to seek Thee in Thy House of Prayer,  
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5.  
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To guide the wanderers from the paths of sin;  
Give them their people's love, and reverence due;  
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6.  
Make us receive their message, which is Thine,  
And clothe the Living Word with power Divine:  
And to our souls do Thou Thyself present,  
As we partake the Holy Sacrament.

7.  
Bless all who labour in Thy sacred cause  
With loyal hearts to teach Thy holy laws;  
Give them Thy light, without which all is night,  
Till faith and hope be lost in perfect sight.

8.  
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